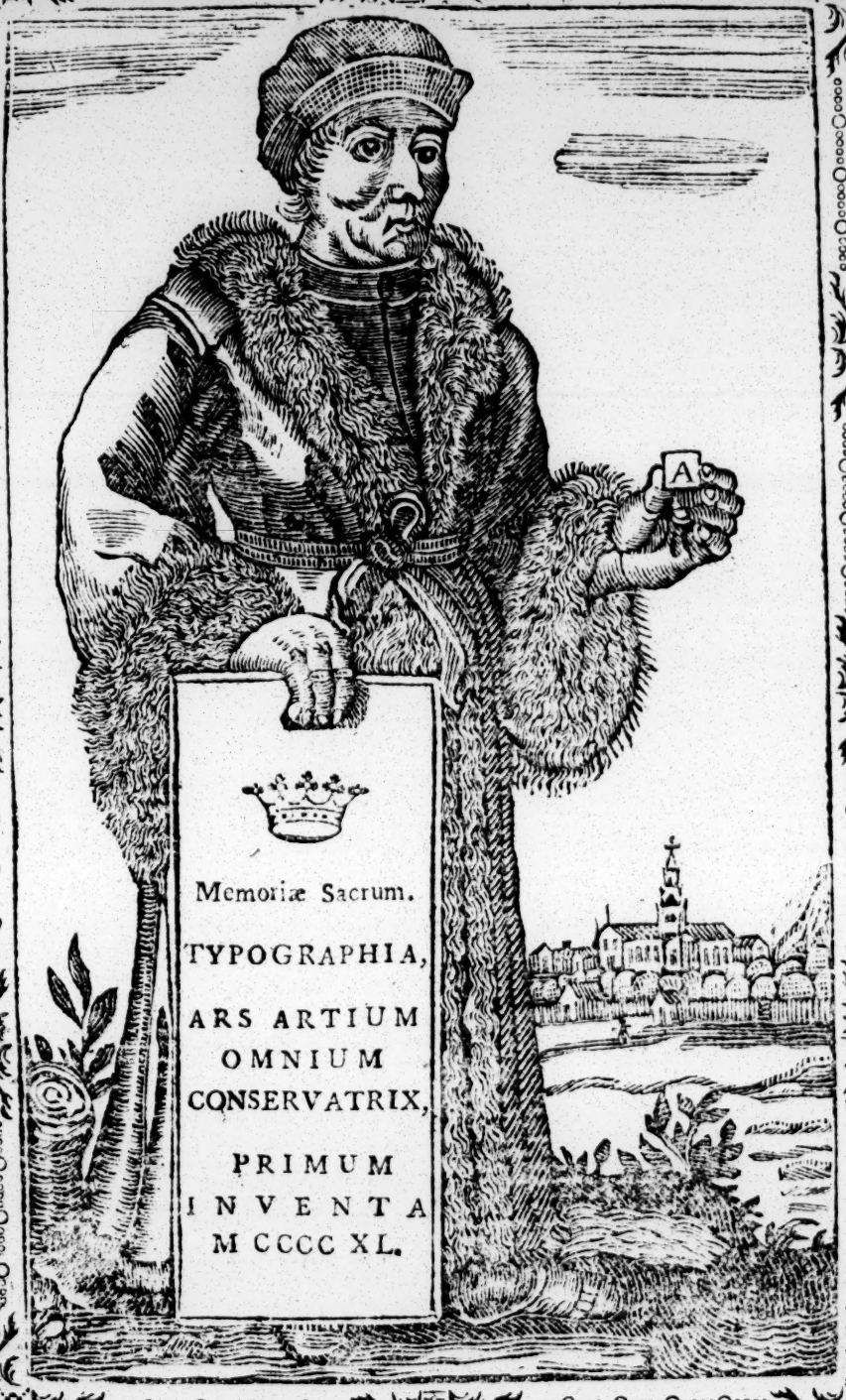


JOANNI GUTTEMBERGENSI
MOGUNTINO,
QUI PRIMUS OMNIUM LITERAS ÆRE
IMPRIMENDAS INVENIT.

A CONCISE

HISTORY

OF THE

ORIGIN AND PROGRESS

OF

PRINTING;

WITH

PRACTICAL INSTRUCTIONS

TO THE

TRADE IN GENERAL.

COMPILED

FROM THOSE WHO HAVE WROTE ON THIS CURIOUS ART.

LONDON:

PRINTED AND SOLD BY

W. ADLARD AND J. BROWNE, IN FLEET-STREET.

MDCCLXX.

W. Musgrave

MVSEVM
BRITAN
NICVM

TO THE PUBLIC.

THE entire motive which induces the Editor to this publication, is to promote the Theory and Practice of the ART OF PRINTING, and not a lucrative view. Books on this important ſubject are become extremely ſcarce, owing to their being depoſited in the libraries of the Curious, which make them but ſeldom ſeen in the common catalogues of Bookſellers, and when they are, their price is too high for the generality of readers. The Hiſtorical part is collected from the ingenious Mr. MOXON, and other able Writers on this noble Art, to the publication of the late induſtrious antiquary Mr. AMES, in his Typographical Antiquities of Printing, together with the collected judgments of the learned Dr. MIDDLETON, Mr. ATKYNS, Mr. WATSON, Mr. PALMER, &c. &c. wherein the pleas of the invention are impartially given. The Practical Inſtructions are the united opinions of the moſt experienced of the trade, from whoſe labours the knowledge of the origin and improvements in the Art have been conveyed to the preſent period, and from whoſe works we have made copious extracts, ſeveral of which are in the authors own words, though not pointed out as ſuch.

Upon

TO THE PUBLIC.

Upon the whole, in the courſe of the work will be given the Origin and Progreſs of the Art, with a conciſe but accurate Hiſtorical Account of the MASTER PRINTERS, from the year 1440 to 1600, during which time every thing worthy of obſervation will be taken notice of, and a great number of curious and antique anecdotes relative to PRINTING introduced. In the concluſive part of the work will be explained the uſe and properties of Metal Types, together with various Tables of Calculations, Schemes for Impoſing, Method for Caſting off Copy, Uſe of Metal Flowers, Mathematical, Phyſical, Muſical, and Aſtronomical Sorts; with many other requiſite directions neceſſary for attaining a perfect inſight into the Theory and Practice of the ART OF PRINTING; likewiſe uſeful Hints to Authors and Compilers, how to prepare copy and correct their own proofs; the whole calculated for the improvement of thoſe who have any concerns in the Letter-Preſs. To which will be added, neceſſary Inſtructions for the Preſs and Warehouſe-men; and at the end will be inſerted an Explanation of the abſtruſe Words and Phraſes that are uſed in Printing.

As this work treats of the Letter-Preſs only, we think it needleſs to apologize for not decorating it with Copper-Plates, judging it not pertinent in a work of this kind to make uſe of the workmanſhip of any other artiſts than compoſitors; or introduce any thing but what is caſt by ingenious Letter-founders, and may therefore create employment for the Letter-Preſs Printer.

THE

PREFACE.

IT appears from reaſon and antient hiſtory, that in the moſt early ages of the world, mankind had induſtriouſly invented other means of communicating their ideas, than merely by the voice, not only that they might with freedom converſe at a diſtance, but alſo to enable them to preſerve and tranſmit to their poſterity the moſt valuable deeds, and moſt uſeful diſcoveries made in the world; they eſteemed books, thoſe curious repoſitories of the ſentiments and actions of men, as a real treaſure, and the happy poſſeſſors, who well underſtood the ſubjects they contained, were careſſed by the wiſe, and favoured by the great, and conſequently were the only truly learned, with whom all prudent princes and philoſophers choſe to adviſe.

Books being thus uſeful and curious, the learned thought it worthy the chief labour of their lives, either to compile, or collect thoſe valuable tracts, and imagined themſelves diſtinguiſhed from mankind more or leſs, as they excelled in the bulk or goodneſs of their libraries: of which I cannot produce a greater inſtance, than what Dr. Conyers Middleton ſays in the

Life

Life of Cicero, p. 136, and 137. "Nor was he (ſpeaking of Cicero) leſs eager in making a collection of Greek books, and forming a library, by the ſame opportunity of Atticus's help. This was Atticus's own paſſion, who, having free acceſs to all the Athenian libraries, was employing his ſlaves in copying the works of their beſt writers, not only for his own uſe, but for ſale alſo, and the common profit both of the ſlave and the maſter; for Atticus was remarkable, above all men of his rank, for a family of learned ſlaves, having ſcarce a foot-boy in his houſe, who was not trained both to read and write for him. By this advantage he had made a very large collection of choice and curious books, and ſignified to Cicero his deſign of ſelling them; yet ſeems to have intimated withal, that he expected a larger ſum for them than Cicero would eaſily ſpare; which gave occaſion to Cicero, to beg of him in ſeveral letters, to reſerve the whole number for him, till he could raiſe money enough for the purchaſe. Pray keep your books, ſays he, for me, and do not deſpair of my being able to make them mine; which, if I can compaſs, I ſhall think myſelf richer than Craſſus, and deſpiſe the fine villa's and gardens of them all." Again, "Take care that you do not part with your library to any man, how eager ſoever he may be to buy it; for I am ſetting apart all my little rents to purchaſe that relief for my old age." In a third letter, he ſays, "That he had placed all his hopes of comfort and pleaſure, whenever he ſhould retire from buſineſs, on Atticus's reſerving theſe books for him." Again, in p. 453, "Atticus lent him two of his librarians to aſſiſt his own, in taking catalogues, and placing the books in order; which he calls the infuſion of the Soul into the body of his houſe.

And among other writers on this ſubject, Mr. Watſon, in his Hiſtory of Printing, tells us, from an epiſtle of Antonius Bononia Becatellus, ſurnamed Panorme, to Alphonſus king of Naples and Sicily, Lib. 5. Epiſt. *Significaſti mihi nuper ex Florentia,*

Florentia, &c. "You lately wrote to me from Florence, that the works of Titus Livius are there to be ſold, in very handſome books; and that the price of each book is 120 crowns of gold: therefore I intreat your majeſty, that you cauſe to be bought for us Livy, whom we uſe to call the king of books, and cauſe it to be ſent hither to us. I ſhall in the mean time procure the money, which I am to give for the price of the book. One thing I want to know of your prudence, whether I or Poggius have done beſt; he, that he might buy a country-houſe near Florence, ſold Livy, which he had writ in a very fair hand; and I, to purchaſe Livy, have expoſed a piece of land to ſale: your goodneſs and modeſty have encouraged me to aſk theſe things with familiarity of you. Farewell, and triumph." There are ſeveral paſſages which ſhew the great value and eſteem of manuſcripts, and that the manner of their conveyance was by notaries, as lands, &c.

Nor was it in Italy only that books were ſold at this enormous price, but in France alſo, as appears by what Gaguin wrote to one of his friends who had ſent to him from Rome to procure a Concordance for him: "I have not to this day found out a Concordance, except one, that is greatly eſteemed; which Paſchaſius, the bookſeller, has told me is to be ſold, but the owner of it is abroad; and it may be had for a hundred crowns of gold."

The late Mr. Ames had a folio manuſcript in French verſe called, *Romans de la Roſe* (from whence Chaucer's tranſlation) on the laſt leaf of which is wrote, *Ceſt lyuir coſta au palas de Parys quarante coronnes dor, ſans mentyr*; that is, This book coſt at the palace of Paris 40 crowns of gold, without lying. (About 33l. 6s. 6d. ſterling.)

Galen ſays, in his Commentary upon the Third of the Epidemicks, and upon the Firſt Book of the Nature of Man,

that "Ptolemeus Philadelphus gave to the Athenians fifteen talents, with exemption from all tribute, and a great convoy of proviſions, for the Autographs and Originals of the Tragedies of Eſchylus, Sophocles, and Euripides.

Braſſicanus ſays, "The emperor Frederick III. knew no better gratuity for John Capnion, who had been ſent to him on an embaſſy by Edward of Wittemberg, than by making him a preſent of an old Hebrew Bible. Upon the whole, Manuſcripts, or rather Books, were ſo ſcarce in thoſe days, that they were not ſold but by contracts, upon as good conditions and ſecurities as thoſe of an eſtate: among many other inſtances of the like kind there is one in the library of the College of Laon, in the city of Paris, made in the preſence of two notaries, in the year 1332. In thoſe times the opulent only could procure books, the poor being entirely debarred by their exceſſive price; whereas now, by the art of Printing, books may be procured on every ſcience, and the inventions and improvements of every art may be attained by people of ſmall fortunes.

Another inſtance of the high eſtimation in which books were held in old times, is to be ſeen in the front of the Manuſcript Goſpels belonging to the public Library of the Univerſity of Cambridge, written in an old hand in Latin and Anglo-Saxonic, given to the Univerſity by the learned Theodore Beza. "This Book was preſented by Leofric, Biſhop of the Church of St. Peter's in Exeter, for the Uſe of his Succeſſors." This Leofric was Chancellor of England in the reign of Edward the Confeſſor, and died in 1071 or 1072; and by his bequeſt may be clearly perceived its value.

About the time of king Henry II. the manner of publiſhing the works of authors was to have them read over for three days ſucceſſively before one of the univerſities, or other judges, appointed

appointed by the public; and, if they met with approbation, copies of them were then permitted to be taken, which were uſually done by monks, ſcribes, illuminors and readers, brought or trained up to that purpoſe for their maintenance.

At the time that Printing was introduced, and a little after, the ſcribes uſed their utmoſt efforts to excel, being willing to keep their places, and would ſay, ſuch a book was old and would add unprofitable; but ſuch an one was new, neat, elegantly wrote, eaſy to be read, &c. which method of proceeding, by the way, may have occaſioned the loſs of many a good compoſition. Indeed, before this noble art of Printing by ſeparate types made of metal was found out, there were but few authors in compariſon to the great increaſe of learned men ſince. But as the method of increaſing and propagating books by writing was exceſſively tedious and expenſive, ſo that few could encourage it but ſovereign princes, or perſons of great wealth, the bulk of mankind was in a manner deprived of thoſe truly valuable advantages reſulting from books; which alone ſufficiently ſhews, how greatly we are indebted to the inventors of that uſeful, or, as it may juſtly be ſaid, divine art of Printing. We have now no occaſion to wait the ſlow reſult of the tranſcriber, but with a little labour and eaſy expence may ſtore our libraries with all the knowledge of our learned progenitors; and have it in our power, with a little ſtudy, to be maſters of thoſe arts, which they only attend to with the greateſt labour and induſtry. And if any one would be at the trouble to compare the preſent body of our people, in regard to literature and their capacities in affairs, with thoſe of our anceſtors, who flouriſhed 400 years ago, when there was no printing, they will readily acknowledge, that this curious art hath not a little contributed to the benefit and improvement of mankind.

These proceedings for the advancement of learning and knowledge alarmed the ignorant and illiterate monks; insomuch that they declaimed from the pulpits, "There was a new language discovered called Greek, of which people should beware, since it was that which produced all the heresies: that in this language was come forth a book called the New Testament, which was now in every body's hands, and was full of thorns and briers: that there was also another language now started up which they called Hebrew, and that they who learned it were turned Hebrews." Here in England, the great Erasmus tells us, his publishing the New Testament in its original language met with a great deal of clamour and opposition, that one college in the University of Cambridge, in particular, absolutely forbad the use of it. "These, says he, object to us the feigned authority of synods, and magnify the great peril of the christian faith and the danger of the church, which they pretend to support with their shoulders, who are much fitter to prop a waggon. And these clamours they disperse among the ignorant and superstitious populace, with whom, having the reputation of being great divines, they are very loth to have their opinions called in question, and are afraid that when they quote the Scripture wrong, as they often do, the authority of the Greek and Hebrew verity should be cast in their teeth, and that by and by appear to be a dream, which was by them given out for an oracle." Accordingly the Vicar of Croydon in Surry is said to have expressed himself to the following purpose in a sermon which he preached at Paul's Cross about this time, "We must root out Printing, or Printing will root out us."

The discovery of Printing contributed greatly to the production of learned men in Europe. Lord Herbert, in his Life of King Henry VIII. p. 147, supposed that Cardinal Woolsey stated the effects of this Art to the Pope thus: "That his holiness could not be ignorant what diverse effects this new inven-

invention of printing had produced: for, it had brought in, and reſtored books and learning; ſo together it hath been the occaſion of thoſe ſects and ſchiſms, which daily appeared in the world, but chiefly in Germany; where men begin now to call in queſtion the preſent faith and tenets of the Church, and to examine how far religion is departed from its primitive inſtitution. And that, which particularly was moſt to be lamented, they had exhorted lay and ordinary men to read the Scriptures, and to pray in their vulgar tongue; and if this was ſuffered, beſides all other dangers, the common people at laſt might come to believe, that there was not ſo much uſe of the clergy. For if men were perſuaded once, they could make their own way to God, and that prayers in their native and ordinary language might pierce heaven as well as Latin; how much would the authority of the maſs fall? For this purpoſe, ſince printing could not be put down, it were beſt to ſet up learning againſt learning; and by introducing able perſons to diſpute, to ſuſpend the laity between fear and controverſy. This at worſt would yet make them attentive to their ſuperiors and teachers."

It may ſhew upon the whole, the notions which prevailed, and what the contenders had to ſay, for the ſpace of 120 or 130 years; which takes in a period of time the moſt remarkable of any which our annals afford, a period when BRITANNIA rouſed herſelf from amidſt various ſuperſtitions, and ſat down on the ſeat of liberty, where ſhe now remains. Beſides which, the Art of Printing had no ſmall ſhare in the glorious Reformation. The Holy Scriptures were printed in our mother tongue; and the people themſelves ſaw the impoſitions of the monks, &c. This art in its infancy was patronized by the learned and great; and they encouraged our firſt printer, William Caxton, to begin and carry on ſo laudable and uſeful an undertaking, and he gratefully and honeſtly owned it in his books.

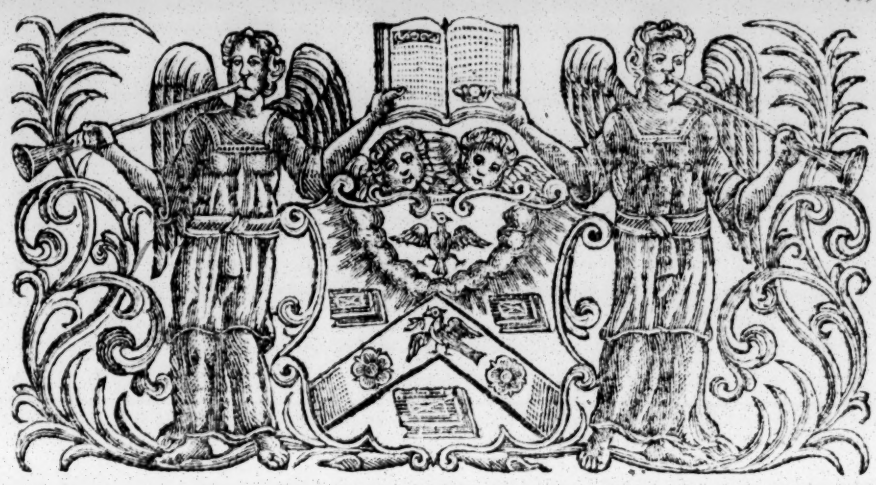
The

PREFACE.

The uſefulneſs of the art is ſo univerſally acknowledged, it needs no proof; every one knows, without the invention of this Art, the productions of great men would have been confined in the poſſeſſion of a few, and of no utility to poſterity. In ſhort, What would the Moderns know of the ſciences, did not Printing furniſh them with the diſcoveries of the Ancients? All the elogiums we can beſtow on the invention, and the honours we pay it, are far deficient of its merit; and, we believe, few will deny it when they conſider the vaſt expences which our forefathers were at to procure manuſcripts, of which we have given a few inſtances.

We have endeavoured to make this book as uſeful as the limits that an Octavo Volume will admit of, by conciſely ſhewing the Origin, Progreſs, and gradual Improvements of this Art. In our account of the moſt eminent men, we have added all their privileges, licences, patents, &c. which were granted to them; together with the name of the place, and ſign at which they dwelt; the encouragements and diſcouragements they met with; as alſo the charter of the company of Stationers.

THE EDITOR.



A CONCISE HISTORY OF PRINTING.

THE ORIGIN.

AS it is propoſed to confine this hiſtorical account of the ART of PRINTING, as now practiſed in EUROPE, to Letters caſt in Metal, we ſhall wave that of Printing on Pages cut in Blocks of Wood, and what is generally ſuppoſed to have been in uſe among the CHINESE many ages before the preſent method was introduced into EUROPE.

The preſent Art is but three hundred and thirty years old; and it long remained an undetermined point between the city of MENTZ in GERMANY, and the city of HAERLEM in HOLLAND, concerning the place where, and the perſon by whom, this divine art was firſt invented and practiſed; but, at

this

this time the majority of voices have determined the diſpute in favour of MENTZ; however, we ſhall give both their pleas.

It is ſaid to be Firſt attempted at MENTZ, between the years 1440 and 1450, by JOHN FUST or FAUST, JOHN MEYDENBUCH, and JOHN GENESTEISCH ſurnamed GUTTEMBERG. It was long a controverted queſtion, by many learned antiquarians, whether GUTTEMBERG or FAUST was the Inventor of that Art, till happily the original inſtrument was found; whereby it appears, that the latter only aſſociated the others with him for the ſake of their purſes, he not being able to proceed without, on account of the great expences attending the cutting of the blocks of wood; which, after they were once printed from, became entirely uſeleſs for any other work. This inſtrument, which is dated Nov. 6, 1455, is deciſive in favour of GUTTEMBERG; but the honour of ſingle types, made of metal, is aſcribed to FAUST, wherein he received great aſſiſtance from his ſervant and ſon-in-law PETER SCHOEFFER, who deviſed the puncheons, matrices, and moulds, for caſting them, on which account he was taken into partnerſhip by his father-in-law, who, in 1455, had a quarrel with, and ſeparated from, GUTTEMBERG. Thoſe who have aſſerted that FAUST was the firſt inventor of printing, have given for a reaſon, that they have never ſeen any book with GUTTEMBERG's name to it; without conſidering, that their firſt eſſays in printing, both by blocks and moveable types, being ſold for manuſcripts, were anonymous, the invention being by them intended to be kept ſecret; nor was it divulged till their diſagreement, by which time FAUST had made himſelf maſter of the art, and GUTTEMBERG was not able to proceed in it alone, owing to his circumſtances.

The inhabitants of HAERLEM aſſert that LAURENSZ JANSZ KOSTER of that city was the inventor of Printing, about the year 1430; but that, in the infancy of the invention, he uſed wooden blocks, yet after ſome time he left off that method and cut letters on ſteel, which he ſunk in copper matrices,

and

and fitting them into iron moulds, he caſt ſingle letters of metal in thoſe matrices. They aſſert alſo, that his companion and aſſiſtant, JOHN GUTTEMBERG, ſtole away his tools while he was at church, and with them went to MENTZ, where he ſet up and practiſed the art. They ſay much of a book intitled De Spiegel, printed at HAERLEM, in Dutch and Latin, which is there yet to be ſeen; and inſiſt on that book to have been the firſt that ever was printed, but yet, as it has no date, there are no poſitive proofs to ground their aſſertion on.

The learned Dr. Willis, of Oxford, made a ſtudious inquiſition into the Origin of this invention, and in the following conciſe manner delivered his opinion: "About the year 1450 the Art of Printing was invented and practiſed in GERMANY, but whether firſt at MENTZ or HAERLEM is not determined; for it appears upon an impartial inquiry, that thoſe who had it in conſideration before it was brought to perfection, diſagreeing among themſelves, ſeparated company, and ſome of them at HAERLEM, and others at MENTZ, purſued the practiſe of their former employ, at one and the ſame time."

There is at MENTZ, on the front of the houſe wherein GUTTEMBERG lived, the following inſcription, which was put up in the year 1507.

JOANNI GUTTEMBERGENSI
MOGUNTINO,
QUI PRIMUS OMNIUM LITERAS ÆRE
IMPRIMENDAS INVENIT,
HAC ARTE DE ORBE TOTO BENE MERENTI;
YVO VINTIGENSIS
HOC SAXUM PRO MONUMENTO POSUIT.

JO. CHRIST. SEIZ's blind partiality to HOLLAND has led him into ſo many miſtakes in his Hiſtorical Narrative of the Invention of Printing, which is little more than a revival of the old legend of ADRIAN JUNIUS, and ſo ſtuffed with forgeries and calumnies, tending to deprive both GUTTEMBERG

and FAUST of the honour of being the first inventors of the Art of Printing, the æra of which he carries as far back as the year 1428, attributing it, without the least foundation, to one LAURENSZ JANSZ, surnamed KOSTER of HAERLEM, that it may with safety be rejected.

The first printed book upon record is The Book of Psalms, by JOHN FAUST, of MENTZ, and PETER SCHOEFFER, in 1457, on the 14th of August. However, after this first essay, they are supposed to have printed Durand's Rationale Divinorum, in 1459, and the Latin vocabulary, intitled Catholicon, in 1460: but what signalized FAUST, and his art most, was the first printed Bible, which he began in 1450, and finished in 1460; when FAUST, carrying a parcel of printed copies of it to Paris, and offering them to sale as Manuscripts, had the misfortune to be imprisoned, under suspicion of dealing with the Devil; because the French could not otherwise conceive how so many books should so exactly agree in every letter and point; nor could he obtain his liberty till he had discovered the method by which they were done. In 1466 he printed a quarto edition of Tully's Offices, and the year following another edition of the same book, as may be seen in the catalogues of the scarce and curious books belonging to the Libraries of both our Universities.

From HAERLEM it passed to ROME, in 1467; and in 1468 it was carried to VENICE and PARIS. Hitherto the proficient in this new art had proceeded no further than in the common alphabet, suited to the vulgar and Latin tongues. The Gothic alphabet, as it most resembled the Manuscripts of those times, was the first attempt; then some of the Italian princes introduced the Roman alphabet; and, in a short time, brought it to that perfection, that, in the beginning of the year 1474, they cast a letter not much inferior to the best types of the present age; as may be seen in a Latin grammar, written by Omnibonus Leonicenus, and printed at Padua, on the 14th of January, 1474; from whom our grammarian Lilly has taken the entire scheme of his grammar, and transcribed the greatest part thereof,

of, without paying any regard to the memory of this author. At laſt, the Italic alphabet came much in vogue: but there were no Greek types till about the year 1476, when the Italian printers caſt them upon the ſame principles as they had done the other alphabets: yet we are not able to aſcertain, whether this was firſt introduced by the Venetians, Milaneſe, or Florentines, each of them claiming the reputation of that improvement: tho' it is univerſally allowed that two Jewiſh Rabbins, Joſhua and Moſes, were the firſt who publiſhed the Hebrew character in ſeparate types at Saccino, a little city in the duchy of Milan, in the year 1480.

About the end of the 16th century, the Vatican and Paris printers introduced the Syriac, Arabian, Perſian, Armenian, Coptic or Egyptian characters; which, with ſeveral other Chineſe and Indian types, have been improved and publiſhed by the printers in London.

This art has alſo paſſed from Europe to Goa, and the Philippine iſlands in Aſia; to Lima, Mexico, Boſton, New York, &c. in America, and to Morocco in Africa. Beſides, amongſt other curioſities, and pieces of antiquity, a reverend Clergyman has convinced us of the vulgar error, which reports, that Printing is rigorouſly prohibited throughout the Turkiſh empire, by ſhewing the "Capitulations and Articles of Peace between the King of Great Britain and the Sultan of the Ottoman empire, printed at Conſtantinople, by Abraham Gabai Chafnahat, Anno 1663."

Thus we have briefly ſhewn where, and by whom, the Art of Printing with ſeparate types was invented; and, alſo, how it was at firſt diſperſed: we ſhall therefore proceed to the account of the Practice of this Art in England.

In what uncertainty the hiſtory of the firſt uſe of Printing in England is, may be ſeen by the following imperfect detail. Some of our Almanac makers tell us that Printing was firſt uſed in England, A. D. 1443, about ſeven years before it was practiſed, or, about three years after it was firſt thought of: others

others ſay, not till after 1459. The workmen of the Printing-preſs, at the Theatre in Oxford, in a paper printed by them Auguſt 23, A. D. 1729, affirm, that the noble Art and Myſtery of Printing was firſt invented in the year 1430, and brought into England in the year 1447; a miſtake, perhaps, for 1474. The learned Mr. Collier aſſures us, that the Myſtery of Printing appeared ten years ſooner at the Univerſity of Oxford, than at any other place in Europe, Haerlem and Mentz excepted; which fixes the introduction of it there ſo early as 1457: ſince it is certain, that it appeared at Rome, and elſewhere in Europe, in 1467; though by the date, put in the margin, he ſeems willing to have had it thought, that it did not appear at Oxford before 1464. The diligent collector of the Annals of Printing, ſuppoſes this Art firſt brought into England in 1460; and Mr. Bailey implicitly follows Atkyns's romance of the introduction of it in King Henry VIth's reign, or before 1460. But the generality of our Engliſh chroniclers, who mention it, tell us, that Printing was firſt practiſed by Mr. Caxton, in 1471, at Weſtminſter, under the patronage of the Abbot.

INTRODUCTION OF THE ART

INTO

ENGLAND.

THE late learned and ingenious Dr. CONYERS MIDDLETON, Principal Librarian of Cambridge, printed in 1735, a curious Diſſertation concerning the Origin of Printing in England, from whence we have extracted the following account.

It was a conſtant opinion delivered down by our Hiſtorians, That the Art of Printing was introduced and firſt practiſed in England by WILLIAM CAXTON, a Mercer and Citizen of London; who, by his travels abroad, and a reſidence of many years in Holland, Flanders, and Germany, in the affairs of trade, had an opportunity of informing himſelf of the whole method and proceſs of the art; and by the encouragement of the great, and particularly of the abbot of Weſtminſter, firſt ſet up a preſs in that Abby, and began to print books ſoon after the year 1471.

This was the tradition of our writers; till a book, which had ſcarce been obſerved before the Reſtoration, was then taken notice of by the curious, with a date of its impreſſion from Oxford, anno 1468, and was conſidered immediately as a clear proof and monument of the exerciſe of printing in that Univerſity, ſeveral years before CAXTON began to practiſe it.

This

This book, which is in the Public Library at Cambridge, is a ſmall volume of forty-one leaves in quarto, with this title: "Epeſicio Sancti Jeronimi in Simbolum Apoſtolorum ad "Papam Laurentium:" and at the end, "Explicit expoſicio, "&c. Impreſſa Oxonie, & finita An. Dom. M.CCCC.LXVIII. "XVII die Decembris."

The appearance of this book has robbed CAXTON of a glory that he had long poſſeſſed, of being the Introducer of Printing to this kingdom; and Oxford ever ſince carried the honour of the firſt preſs. The only difficulty was, to account for the ſilence of hiſtory in an event ſo memorable, and the want of any memorial in the Univerſity itſelf, concerning the eſtabliſhment of a new art amongſt them, of ſuch uſe and benefit to learning. But this likewiſe has been cleared up, by the diſcovery of a record, which had lain obſcure and unknown at Lambeth-Houſe, in the regiſter of the ſee of Canterbury, and gives a narrative of the whole tranſaction, drawn up at the very time.

An account of this record was firſt publiſhed in a thin Quarto volume, in Engliſh; with this title, "The Original and Growth "of Printing, collected out of Hiſtory and the Records of this "kingdom: wherein is alſo demonſtrated, that Printing apper-"taineth to the Prerogative Royal, and is a Flower of the "Crown of England. By Richard Atkyns, Eſq; London, "1664."

It ſets forth in ſhort, that as ſoon as the Art of Printing made ſome noiſe in Europe, Thomas Bourchier, Archbiſhop of Canterbury, moved King Henry VI. to uſe all poſſible means to procure it to be brought into England: the King approving the propoſal, diſpatched one Mr. Robert Turnour, an officer of the robes, into Flanders, furniſhed with money for the purpoſe; who took to his aſſiſtance WILLIAM CAXTON, a man of Abilities, and Knowledge of the Country; and theſe two found means to bribe and entice over into England one Frederick Corſellis, an Under-workman in the Printing-Houſe at Harlem, where John Guttemberg had lately invented the Art, and was then perſonally at work: which Corſellis was immediately ſent down to Oxford under a guard, to prevent his eſcape, and to

oblige

oblige him to the performance of his contract; where he produced the book before mentioned, but without any name of the printer. Thoſe who have not the opportunity of conſulting Atkyns's book, which is not common, may find the ſtory more at large in Mr. Mattaire's Annals, or Palmer's Hiſtory of Printing, &c.

From the authority of this record, ſome later writers declare Corſellis to be the firſt printer in England, viz. Mr. Wood, the learned Mr. Mattaire, Palmer, and one Bagford, an induſtrious man, who publiſhed Propoſals for an Hiſtory of Printing. But it is ſtrange that a piece ſo fabulous, and carrying ſuch evident marks of forgery, could impoſe upon men ſo knowing and inquiſitive.

For firſt; The fact is laid quite wrong as to time; near the end of Henry the VIth's reign, in the very heat of the civil wars; when it is not credible that a prince, ſtruggling for life as well as his crown, ſhould have leiſure or diſpoſition to attend to a project that could hardly be thought of, much leſs executed, in times of ſuch calamity. The Printer, it is ſaid, was graciouſly received by the King, made one of his ſworn ſervants, and ſent down to Oxford with a guard, &c. all which muſt have paſſed before the year 1459: for Edward IV. was proclaimed in London, in the end of it, according to our computation, on the 4th of March, and crowned about the Midſummer following; and yet we have no fruit of all this labour and expence till near ten years after, when the little book, before deſcribed, is ſuppoſed to have been publiſhed from that preſs.

Secondly; The ſilence of CAXTON, concerning a fact in which he is ſaid to be a principal actor, is a ſufficient confutation of it: for it was a conſtant cuſtom with him, in the prefaces or concluſions of his works, to give an hiſtorical account of all his labours and tranſactions, as far as they concerned the publiſhing and printing of books. And, what is ſtill ſtronger, in the Continuation of the Polychronicon, compiled by himſelf, and carried down to the end of Henry the VIth's

VIth's reign, he makes no mention of the expedition in queſt of a printer; which he could not have omitted had it been true: whilſt in the ſame book he takes notice of the Invention and Beginning of Printing in the City of Mentz.

There is a further circumſtance in CAXTON's Hiſtory, that ſeems inconſiſtent with the record; for we find him ſtill beyond ſea, about twelve years after the ſuppoſed tranſaction, learning with great charge and trouble the Art of Printing; which he might have done with eaſe at home, if he had got Corſellis into his hands, as the recorder imports, ſo many years before: but he probably learnt it at Cologne, where he reſided in 1471, and whence books had been firſt printed with a date the year before.

To the ſilence of CAXTON, we may add that of the Dutch writers: for it is very ſtrange, as Mr. Chevillier obſerves, if the ſtory of the record be true, That Adrian Junius, who has collected all the groundleſs ones that favour the pretenſions of Haerlem, ſhould never have heard of it.

But thirdly; The moſt direct and internal proof of its forgery, is its aſcribing the Origin of Printing to Haerlem; where John Guttemberg the Inventor, is ſaid to have been perſonally at work, when Corſellis was brought away, and the Art itſelf to have been firſt carried to Mentz by a Brother of one of Guttemberg's workmen: for it is certain, beyond all doubt, that Printing was firſt invented and propagated from Mentz. CAXTON's teſtimony ſeems alone to be deciſive; who, in the Continuation of the Polychronicon, ſays, "About this time (viz. anno 1455,) the crafte of emprynting was firſt found in Mogounce in Almayne, &c." He was abroad in the very country and at the time, when the firſt project and thought of it began, and the rudeſt eſſays of it were attempted; where he continued for thirty years, viz. from 1441 to 1471: and, as he was particularly curious and inquiſitive after this new art, of which he was endeavouring to get a perfect information, he could not be ignorant of the place where it was firſt exerciſed.

This

This confutes what Palmer conjectures, to confirm the credit of the record; That the Compiler might take up with the common report, that paſſed current at the time in Holland, in favour of Harlem; or probably receive it from CAXTON himſelf: for it does not appear that there was any ſuch report at the time, nor many years after; and CAXTON, we ſee, was better informed from his own knowledge: and, had Palmer been equally curious, he could not have been ignorant of this teſtimony of his in the very caſe.

Beſides the evidence of CAXTON, we have another contemporary authority, from the Black Book, or Regiſter of the Garter publiſhed by Mr. Anſtis, where, in the thirty-fifth year of Henry VI. anno 1457, it is ſaid, In this year of our moſt Pious King, the Art of Printing Books firſt began at Mentz, a famous City of Germany.

Fabian alſo, the writer of the chronicle, an author of good credit, who lived at the ſame time with CAXTON, tho' ſome years younger, ſays, This yere (viz. 35th of Henry VI.) after the opynyon of dyverſe wryters, began in a Citie of Almaine, namyd Mogunce, the Crafte of empryntynge Bokys, which ſen that tyme hath had wonderful encreaſe. Theſe three teſtimonies have not been produced before, that we know of; two of them were communicated by Mr. Baker, who of all men was the moſt able, as well as the moſt willing, to give information in every point of curious and uncommon hiſtory.

We need not purſue this queſtion any farther; the teſtimonies commonly alledged in it, may be ſeen in Mr. Mattaire, Palmer, &c. and ſhall only obſerve, that we have full and authentic evidence for the cauſe of Mentz, in an edition of Livy from that place, 1518, by John Schoeffer, the ſon of Peter, the partner and ſon-in-law of John Fauſt: where the patent of privilege granted by the Emperor to the Printer, the preſatory epiſtle of Eraſmus, the epiſtle dedicatory to the Prince by Ulrich Hutten, the epiſtle to the reader of the two learned men who had the care of the edition; all concur in aſſerting the

Origin of the Art to that City, and the Invention and firſt Exerciſe of it to Fauſt: and Eraſmus particularly, who was a Dutchman, would not have decided againſt his own country, had there been any ground for the claim of Harlem.

But to return to the Lambeth Record: as it was never heard of before the publication of Atkins's book, ſo it has never ſince been ſeen or produced by any man; though the regiſters of Canterbury have on many occaſions been diligently and particularly ſearched for it. They were examined without doubt very carefully by Archbiſhop Parker, for the compiling his Antiquities of the Britiſh Church; where, in the life of Thomas Bourchier, though he congratulates that age on the noble and uſeful Invention of Printing, yet is ſilent as to the Introduction of it into England by the Endeavours of that Archbiſhop; nay, his giving the honour of the invention to Stratſburg, clearly ſhews, that he knew nothing of the ſtory of Corſellis conveyed from Harlem, and that the record was not in being in his time. Palmer himſelf owns, That it is not to be found there now; for that the late Earl of Pembroke aſſured him, that he had employed a perſon for ſome time to ſearch for it, but in vain.

On theſe grounds we may pronounce the record to be a forgery; yet all the writers above-mentioned take pains to ſupport its credit, and call it an Authentic Piece.

Atkins, who by his manner of writing ſeems to have been a bold and vain man, might poſſibly be the inventor; for he had an intereſt in impoſing it upon the world, in order to confirm the argument of his book, that Printing was of the Prerogative Royal; in oppoſition to the company of ſtationers, with whom he was engaged in an expenſive ſuit of law, in defence of the King's patents, under which he claimed ſome excluſive powers of printing. For he tells us, that upon conſidering the thing, he could not but think that a Publick Perſon, more eminent than a Mercer, and a Public Purſe muſt needs be concerned in ſo Publick a Good; and the more he conſidered, the more inquiſitive

inquiſitive he was to find out the Truth. So that he had formed his hypotheſis before he had found his Record; which he publiſhed, he ſays, as a friend to truth; not to ſuffer one man to be intituled to the worthy Atchievements of another; and as a friend to himſelf, not to loſe one of his beſt Arguments of intituling the King to this Art. But, if Atkins was not himſelf the contriver, he was impoſed upon at leaſt by ſome more crafty; who imagined that his intereſt in the cauſe, and the warmth that he ſhewed in proſecuting it, would induce him to ſwallow for genuine, whatever was offered of the kind.

We have now cleared our hands of the record; but the book ſtands firm, as a monument of the exerciſe of printing in Oxford ſix years older than any book of CAXTON with date. The fact is ſtrong, and what in ordinary caſes paſſes for certain evidence of the age of books; but in this, there are ſuch contrary facts to balance it, and ſuch circumſtances to turn the ſcale, that to ſpeak freely, makes the date in queſtion to have been falſified originally by the printer, either by deſign or miſtake, and an x to have been dropt omitted in the age of its impreſſion.

Examples of the kind are common in the courſe of Printing. It has been obſerved that ſeveral dates have been altered very artfully after publication, to give them the credit of greater antiquity. They have at Harlem, in large quarto, a tranſlation into Dutch of Bartholomæus de proprietatibus rerum, printed anno M.CCCC.XXXV, by Jacob Bellart: this they ſhew to confirm their claim to the earlieſt printing, and deceive the unſkillful. But Mr. Bagford, who had ſeen another copy with a true date, diſcovered the cheat; by which the L had been eraſed ſo cunningly, that it was not eaſy to perceive it. But beſides the frauds of an after-contrivance, there are many falſe dates originally given by the printers; partly by deſign, to raiſe the value of their works, but chiefly by negligence and blunder. There is a bible at Auſburgh, of ann. 1449, where the two laſt figures are tranſpoſed, and ſhould ſtand thus, 1494:

Cheviller

Cheviller mentions three more, one at Paris of ann. 1443; another at Lyons, 1446; a third at Basil, 1450; though printing was not used in any of these places till many years after. Orlandi describes three books with the like mistake from Mentz: and Jo. Koelhoff, who first printed about the year 1470, at Cologn, has dated one of his books anno M.CCCC. with a c omitted; and another, anno 1458; which Palmer imputes to design rather than mistake.

But what is most to our point, is a book from the famous printer, Nicolas Jenson; of which Mr. Mattaire gave the first notice, called Decor Puellarum; printed anno M.CCCC.LXI. All the other works of Jenson were published from Venice, between ann. 1470 and 1480; which justly raised a subscription, that an x had been dropt from the date of this, which ought to be advanced ten years forward; since it was not credible, that so great a master of the art, who at once invented and perfected it, could lie so many years idle and unemployed. The suspicion appeared to be well grounded from an edition of Tully's Epistles at Venice, the first work of another famed printer, John de Spira, anno 1469; who, in the four following verses, at the end of the book, claims the honour of being the first who had printed in that city.

Primus in Adriaca formis impressit aenis
Urbe libros Spirâ genitus de stirpe Johannes.
In reliquis sit quanta, vides, spes, Lector, habenda,
Quum labor hic primus calami superaverit Artem.

It is the more current opinion, confirmed by the testimony of contemporary writers, that Jenson was the First Printer at Venice: but these verses of John de Spira, published at the time, as well as the place, in which they both lived, and in the face of his rival Jenson, without any contradiction from him, seem to have a weight too great to be over-ruled by any foreign evidence whatsoever.

These

Theſe inſtances, with many more that might be collected, ſhew the poſſibility of my conjecture; and, for the probability of it, the book itſelf affords ſufficient proof: for, not to inſiſt on what is leſs material, the neatneſs of the letter, and regularity of the page, &c. above thoſe of CAXTON; it has one mark, that ſeems to carry the matter beyond probable, and to make it even certain, viz. the uſe of ſignatures, or letters of the alphabet placed at the bottom of the page, to ſhew the ſequel of the ſheets and leaves of each book: an improvement contrived for the direction of the book-binders; which yet was not practiſed or invented at the time when this book is ſuppoſed to be printed: for we find no ſignatures in the books of Fauſt or Scheffer at Mentz, nor in the more improved and beautiful impreſſions of John de Spira, and Jenſon, at Venice; till ſeveral years later. There is a book in the Public Library at Cambridge that ſeems to fix the very time of their invention, at leaſt in Venice; the place where the art itſelf received the greateſt improvements: Baldi lectura ſuper Codic. &c. printed by Jo. de Colonia and Jo. Manthen de Gherretzem, anno M.CCCC.LXXIIII. It is a large and fair volume in folio, without ſignatures, till about the middle of the book, in which they are firſt introduced, and ſo continued forward: which makes it probable, that the firſt thought of them was ſuggeſted during the time of the impreſſion. They were uſed at Cologn, anno 1475; at Paris, 1476; by CAXTON, not before 1480; but if the diſcovery had been brought into England, and practiſed at Oxford twelve years before, it is not probable that he would have printed ſo long at Weſtminſter without them.

Mr. Palmer indeed ſays, that Anthony Zarot was eſteemed the Inventor of Signatures; and, that they are found in a Terence printed by him, at Milan, in 1470, in which year he firſt printed. Allowing them to be in the Terence, and Zarot the inventor, it confutes the date of our Oxford book, as effectually as if they were of later origin at Venice; as there is reaſon to imagine from the teſtimony of all old books.

What

What further confirms the opinion is, that from the time of the pretended date of this book, anno 1468, we have no other fruit or production from the preſs at Oxford for eleven years next following; and it cannot be imagined that a preſs, eſtabliſhed with ſo much pains and expence, could be ſuffered to lie ſo long idle and uſeleſs: whereas, if a conjecture be admitted, all the difficulties that ſeem inſuperable and inconſiſtent with the ſuppoſed æra of Printing there, will vaniſh at once. For allowing the book to have been printed ten years later, anno 1478; then the uſe of ſignatures can be no objection; a foreign printer might introduce them; CAXTON follow his example; and the courſe of Printing and ſequel of books publiſhed from Oxford will proceed regularly.

Expoſicio Sancti Jeronimi in Simbolum Apoſtolorum, Oxon. 1478
Leonardi Aretini in Ariſt. Ethic. Comment. —— — ib. 1479
Ægidius de Roma, &c. de peccato originali. —— ib. 1479
Guido de Columna de Hiſtoria Trojana, per T. R. ib. 1480
Alexandri ab Hales, &c. expoſitio ſuper 3 Lib. de Animâ per me Theod. Rood. —— —— —— ib. 1481
Franc. Aretini Oratoris Phalaridis Epiſt. e Græco in Latin. Verſio. Hoc opuſculum in Alma Univerſitate Oxoniæ, a natali Chriſtiano ducenteſima & nonageſima ſeptima Olympiade feliciter impreſſum eſt. That is, *ann.* 1485

Hoc Theodoricus Rood quem Collonia miſit
Sanguine Germanus nobile preſſit opus.
Atque ſibi ſocius Thomas fuit Anglicus Hunte
Dii dent ut Venetos exuperare queant.
Quam Jenſon Venetos docuit Vir Gallicus artem
Ingenio didicit terra Britannia ſuo
Celatos Veneti nobis tranſmittere libros
Cedite, nos aliis vendimus, O Veneti
Que fuerat vobis ars primum nota Latini.
Eſt eadem nobis ipſa reperta premens.
Quamvis ſejunctos toto canit orbe Britannos
Virgilius placet his lingua Latina tamen.

Theſe

Theſe are all the books printed at Oxford, before 1500, that have hitherto made their appearance, and we have any certain notice of. We have inſerted the colophon and verſes of the laſt, becauſe they have ſomething curious and hiſtorical in them. We know of but another inſtance of the date of a book computed by Olympiads; Auſonii Epigrammaton libri, &c. printed at Venice, 1472, with this deſignation of the year at the end; A Nativitate Chriſti ducenteſimæ nonageſimæ quintæ Olympiadis anno 2; where the printer, as in the preſent caſe, follows the common miſtake, both of the ancients and moderns, of taking the Olympiad for a term of five years complete; whereas it really included but four, and was celebrated the fifth; as the Luſtrum likewiſe of the Romans. In our Oxford book the year of the Olympiad is not diſtinguiſhed, as in that of Venice, ſo that it might poſſibly be printed ſomewhat earlier, and nearer to the reſt, in order of time: but as the 7th verſe ſeems to refer to the Statute of the 1ſt of Richard III. prohibiting the Italians from importing and ſelling their wares in England by retail, &c. excepting books, written or printed; [This act ſays, "Provided always, that this act, or any parcel thereof, or any other act made, or to be made in this ſaid parliament, ſhall not extend, or be in prejudice, diſturbance, damage, or impediment, to any artificer, or merchant ſtranger, of what nation or country he be, or ſhall be of, for bringing into this realm, or ſelling by retail, or otherwiſe, any books written or printed, or for inhabiting within this ſaid realm for the ſame intent, or any ſcrivener, illuminor, reader, or printer of ſuch books, which he hath, or ſhall have to ſell by way of merchandize, or for their dwelling within this ſaid realm, for the exerciſe of the ſaid occupations; this act, or any part thereof notwithſtanding,"] which act paſſed 1483; ſo that this book of Rood's could not be printed before that year. The third verſe reſcues from oblivion the name of an Engliſh Printer, THOMAS HUNTE, not mentioned before by any of our Engliſh writers,

nor

nor diſcovered in any other book. But what is the moſt remarkable, and worthy the greateſt ſtreſs, is, that in the ſixth verſe, the Art and Uſe of Printing is affirmed to have been firſt ſet on foot and practiſed in this iſland by our own Countrymen; which muſt conſequently have a reference to CAXTON, who has no rival of this country to diſpute the honour with him. And ſo we are furniſhed at laſt from Oxford itſelf, with a teſtimony that overthrows the date of their own book.

Theod. Rood, we ſee, came from Cologne, where CAXTON had reſided many years, and inſtructed himſelf in the Art of Printing, 1471; and being ſo well acquainted with the place, and particularly the Printers of it, might probably be the inſtrument of bringing over this or any other printer, a year or two before (if there really was any ſuch) to be employed at Oxford; and the obſcure tradition of this fact gave riſe to the fiction of the record. But however this be, it ſeems pretty clear, that CAXTON's being ſo well known at Cologne, and and his ſetting up a preſs at home immediately after his return from that place, which could hardly be a ſecret to Rood, muſt be the ground of the compliment paid to our country, and the very thing referred to in the verſes.

There is another book, in the Public Library at Cambridge, without the name of Printer or Place; which, from the compariſon of its types with thoſe of Rood, is judged to be of his printing, and added to the catalogue of his works: but the identity of the letter in different books; though a probable argument, is not a certain one for the identity of the preſs.

Beſides this early Printing at Oxford, there are ſeveral proofs of the uſe of it likewiſe, about the ſame time, in the city of London, much earlier than ſome writers have imagined, with the names of the firſt Printers there, who are not taken notice of by them; viz. John Letteu and Will. de Machlinia. Their productions were on a rude and coarſe Gothic character, more rude than CAXTON: and, from both theſe Printers in partnerſhip, may be ſeen the firſt edition of the famous Littleton's

ton's Tenures; printed at London, in a ſmall folio, without date; which his great commentator, the Lord Chief Juſtice Coke, had not ſeen or heard of: for in the preface to his Inſtitutes, he ſays, That this work was not publiſhed in print either by Judge Littleton himſelf, or Richard his ſon; and that the firſt edition, that he had ſeen, was printed at Roan in Normandy ad inſtanciam Richardi Pynſon, printer to King Henry VIII. They have this edition alſo in the Library at Cambridge, but it is undoubtedly later by thirty or forty years than the other we are ſpeaking of; which, as far as we may collect from the time noted above, in which Joh. Lettou printed, was probably publiſhed, or at leaſt put to the preſs by the author himſelf, who died ann. 1481.

We ſhall now return to CAXTON, and ſtate as briefly as we can, the poſitive evidence that remains of his being the Firſt Printer of this kingdom: for what has already been alledged, is chiefly negative or circumſtantial. And here, as before hinted, all our writers before the Reſtoration, who mention the introduction of the Art amongſt us, give him the credit of it, without any contradiction or variation. Stowe, in his Survey of of London, ſpeaking of the 37th year of Henry VI. or ann. 1458, ſays, the noble ſcience of printing was about this time found at Magunce by Joh. Guttemberg a Knight; and WILLIAM CAXTON, of London, Mercer, brought it into England, about the year 1471, and practiſed the ſame in the Abby of Weſtminſter. Truſſel gives the ſame account in the Hiſtory of Henry VI. and Sir Richard Baker in his Chronicle: and Mr. Howell, in his Londinopolis, deſcribes the place where the Abbot of Weſtminſter ſet up the firſt preſs for CAXTON's uſe, in the Almonry or Ambry. As a confirmation of this opinion, Mr. Newcourt in his Reportorium, tom. i. pag. 721, has it thus: "St. Ann's, an old chapel, over againſt which the Lady Margaret, mother to king Henry VII. erected an alms-houſe for poor women, which is now turned into lodgings for ſinging-men of the college. The place, wherein this chapel and alms-houſe ſtood, was called the Eleemoſinary or Al-

monry, now corruptly the Ambry, [Aumbry] for that the alms of the Abby were there diſtributed to the poor; in which the Abbot of Weſtminſter erected the firſt preſs for book-printing, that ever was in England, about the year of Chriſt 1471, and where WILLIAM CAXTON, citizen and mercer of London, who firſt brought it into England, practiſed it." This chapel was in a retired place and free from interruption, and from this, or ſome other chapel, 'tis ſuppoſed the name of Chapel has been given to all Printing-houſes in England ever ſince. But above all, the famous Joh. Leland, library-keeper to Henry VIII. who by way of honour had the title of the Antiquary, and lived near to CAXTON's own time, expreſsly calls him, the Firſt Printer of England, and ſpeaks honourably of his works: and as he had ſpent ſome time in Oxford, after having firſt ſtudied and taken a degree at Cambridge, he could hardly be ignorant of the Origin and Hiſtory of Printing in that Univerſity. We cannot forbear adding, for the ſake of a name ſo celebrated, the more modern teſtimony of Mr. Henry Wharton, who affirms CAXTON to have been the firſt that imported the Art of Printing into this kingdom. On whoſe authority, the no leſs celebrated M. du Pin ſtiles him likewiſe the Firſt Printer of England.

To the atteſtation of our hiſtorians, who are clear in favour of CAXTON, and quite ſilent concerning an earlier preſs at Oxford, the works of CAXTON himſelf add great confirmation: the rudeneſs of the letter, irregularity of the page, want of ſignatures, initial letters, &c. in his firſt impreſſions, give a prejudice at ſight of their being the firſt productions of the Art amongſt us. But beſides theſe circumſtances, notice has been taken of a paſſage in one of his books, that amounts in a manner to a direct teſtimony of it. "Thus end I this book, &c. and for as moche as in wrytyng of the ſame my penne is worn, myn hande wery, and myn eyen dimmed with overmoche lokyng on the whit paper—and that age crepeth on me dayly—and alſo becauſe I have promyſid to dyverce gentilmen and

to my frendes to adreſſe to hem as haſtely as I myght this ſayd book, therefore I have practyſed, and lerned at my grete charge and diſpenſe to ordeyne this ſayd book in prynte after the maner and forme as ye may here ſee, and is not wreton with penne and ynke as other bokes ben to thende that every man may have them attones, for all the books of this ſtorye named, the Recule of the hiſtoryes of Troyes, thus emprynted as ye here ſee, were begonne in oon day and alſo finiſhed in oon day, &c. Now this is the very ſtile and language of the firſt printers, as every body knows, who has been at all converſant with old books. Fauſt and Schoeffer, the inventors, ſet the example in their firſt works from Mentz; by advertiſing the publick at the end of each, that they were not drawn or written by a pen, (as all books had been before) but made by a new Art and Invention of Printing, or ſtamping them by characters or types of metal ſet in forms. In imitation of whom, the ſucceeding printers, in moſt cities of Europe, where the Art was new, generally gave the like advertiſement; as we may ſee from Venice, Rome, Naples, Verona, Baſil, Auſburg, Louvain, &c. juſt as our CAXTON, in the inſtance above.

In Pliny's natural hiſtory, printed at Venice, we have the following verſes:

Quem modo tam rarum cupiens vix lector haberet;
Quiq; etiam fractus pæne legendus eram:
Reſtituit Venetis me nuper Spira Johannes;
Exſcripſitq; libros ære notante meos.
Feſſa manus quondam, moneo, calamuſq; quieſcat:
Namq; labor ſtudio ceſſit & ingenio. M.CCCC.LXVIIII.

At the end of Cicero's Philippic Orations:

Auſer Tarpeii cuſtos Jovis, unde, quod alis
Conſtreperes, Gallus decidit; Ultor adeſt
ULDRICUS GALLUS: *ne quem poſcantur in uſum,*
Edocuit pennis nil opus eſſe tuis.
Imprimit ille die, quantum non ſcribitur anno.
Ingenio, haud noceas, omnia vincit homo.

In

In a Spaniſh Hiſtory of Rodericus Santius, printed at Rome:

De mandato R. P. D. Roderici Epiſcopi Palentini Auctoris hujus libri, ego UDALRICUS GALLUS *ſine calamo aut pennis exud. librum impreſſi.*

In Euſebius's Chronicon, printed in Latin at Milan:

Omnibus ut pateant, tabulis impreſſit aheuis
Utile Lavania gente Philippus opus.
Hactenus hoc toto rarum fuit orbe volumen,
Quod vix, qui ferret tædia, ſcriptor erat.
Nunc ope Lavaniæ numeroſa volumina noſtri
Ære perexiguo qualibet urbe legunt.

As this is a ſtrong proof of his being our Firſt Printer; ſo it is a probable one, that this very book was the firſt of his printing. CAXTON had finiſhed the tranſlation of the two firſt books at Cologne, in 1471: and having then good leiſure, reſolved to tranſlate the third at that place: in the end of which, we have the paſſage recited before. Now in his other books tranſlated, as this was, from the French, he commonly marks the preciſe time of his entring on the tranſlation, of his finiſhing it, and of his puting it afterwards into the preſs: which uſed to follow each other with little or no intermiſſion, and were generally compleated within the compaſs of a few months. So that in the preſent caſe, after he had finiſhed the tranſlation, which muſt be in, or ſoon after 1471, it is not likely that he would delay the impreſſion longer than was neceſſary for the preparing his materials; eſpecially as he was engaged by promiſe to his friends, who ſeem to have been preſſing and in haſte, to deliver copies of it to them as ſoon as poſſible.

But as in the caſe of the Firſt Printer, ſo in this of his firſt work, we have a teſtimony alſo from himſelf in favour of this book: for we have obſerved that in the recital of his works, he mentions it the firſt in order, before the book of Cheſſe, which ſeems to be a good argument of its being actually the firſt

Whan

Whan I had—accompliſhed dyvers werkys and hyſtorys tranſlated out of Frenſhe into Englyſhe at the requeſte of certayn lordes ladyes and gentylmen, as the recuel of the hyſtoryes of Troye, the boke of Cheſſe, the hyſtorye of Jaſon, the hyſtorye of the mirrour of the world—I have ſubmyſed myſelf to tranſlate into Englyſhe the legende of ſayntes, called Legenda aurea in Latyn—and Wylyam Erle of Arondel deſyred me—and promyſed to take a reſonyble quantyte of them—ſente to me a worſhipful gentylman—promyſing that my ſayd lord ſhould durying my lyf give and graunt to me a yerely fee, that is to note, a bucke in ſommer and a doo in wynter, &c.

All this, added to the common marks of earlier antiquity, which are more obſervable in this, than in any other of his books, viz. the rudeneſs of the letter, the incorrectneſs of the language, and the greater mixture of French words, than in his later pieces; makes us conclude it to be his firſt work; executed when he came freſh from a long reſidence in foreign parts. Nay, there are ſome circumſtances to make us believe, that it was actually printed abroad at Cologne, where he finiſhed the tranſlation, and where he had been practiſing and learning the Art: for after the account given above, of his having learnt to print, he immediately adds, whiche book I have preſented to my ſaid redoubtid lady Margrete, Ducheſſe of Burgoyne, &c. and ſhe hath well acceptid hit, and largely rewarded me, &c. which ſeems to imply his continuance abroad till after the impreſſion as well as the tranſlation of the book. The conjecture is much ſtrengthened by another fact atteſted of him; that he did really print at Cologne the firſt edition of Bartholomæus de proprietatibus rerum, in Latin: which is affirmed by Wynkyn de Worde, in an Engliſh edition of the ſame book, in the following lines:

And alſo of your charyte beare in remembrance
The ſoul of William Caxton firſt printer of this boke,
In Laten tongue at Coleyn himſelf to advance,
That every well diſpoſyd man may thereon loke.

It is certain, that the ſame book was printed at Cologne, by Jo. Koelholf, and the firſt that appears of his printing, 1470, whilſt CAXTON was at the place and buſying himſelf in the Art: and if we ſuppoſe him to have been the encourager and promoter of the work, or to have furniſhed the expence of it, he might poſſibly on that account be conſidered at home as the author of it.

It is now time to draw to a concluſion, to avoid being cenſured for ſpending too much pains on an argument ſo inconſiderable; where the only view is to ſet right ſome points of Hiſtory, that has been falſely or negligently treated by our writers, and above all, to do a piece of juſtice to the Memory of our worthy Countryman WILLIAM CAXTON; and not ſuffer him to be robbed of the glory ſo clearly due to him, of having Firſt Introduced into this Kingdom an Art of great uſe and benefit to mankind: a kind of merit, that in the ſenſe of all nations, gives the beſt Title to True Praiſe, and the beſt Claim to be commemorated with Honour to poſterity: and it ought to be inſcribed on his monument, what is declared of another printer, Bartholomeus Bottonus of Reggio; PRIMUS EGO IN PATRIA MODO CHARTAS ÆRE SIGNAVI, ET NOVUS BIBLIOPOLA FUI, &c.

He had been bred very reputably in the way of trade, and ſerved an apprenticeſhip to one Robert Large, a mercer; who after having been Sheriff and Lord Mayor of London, died in 1441, and left by will, as may be ſeen in the Prerogative Office, xxiiii marks to his apprentice WILLIAM CAXTON: a conſiderable legacy in thoſe days, and an early teſtimonial of his good character and integrity.

From the time of his Maſter's death, he ſpent the following thirty years beyond ſea, in the buſineſs of merchandize; where, in the year 1464, we find him employed by Edward IV. in a public and honourable Negotiation, jointly with one Richard Whitehill, Eſq. to tranſact and conclude a Treaty of Commerce

merce between the King and his brother-in-law the Duke of Burgundy, to whom Flanders belonged. The commiſſion ſtiles them, Ambaſſiatores, Procuratores, Nuncios, & Deputos ſpeciales; and gives to both or either of them full powers to treat, &c.

Whoever turns over his printed works, muſt contract a reſpect for him, and be convinced that he preſerved the ſame character through life of an honeſt, modeſt man; greatly induſtrious to do good to his country, to the beſt of his abilities, by ſpreading among the people ſuch books as he thought uſeful to religion and good manners, which were chiefly tranſlated from the French. The novelty and uſefulneſs of his Art recommended him to the ſpecial notice and favour of the Great; under whoſe protection, and at whoſe expence, the greateſt part of his works were publiſhed. Some of them are addreſſed to Edward IVth; his brother the Duke of Clarence; and their ſiſter the Ducheſs of Burgundy; in whoſe ſervice and pay he lived many years, before he began to print; as he oft acknowledges with great gratitude. He printed likewiſe for the uſe, and by the expreſs order of Henry VIIth; his ſon Prince Arthur; and many of the principal Nobility and Gentry of that age: all which confirms the notion of his being the Firſt Printer; for he would hardly have been ſo much careſſed and employed, had there been an earlier and abler artiſt all the while at Oxford, who yet had no employment at all for the ſpace of eleven years.

It has been generally aſſerted and believed, that all his books were printed in the Abby of Weſtminſter; yet we have no aſſurance of it from himſelf, nor any mention of the place before 1477: ſo that he had been printing ſeveral years, without telling us where. There is one miſtake however, worth the correcting, that the Writers have univerſally fallen into, and taken up from each other; that John Iſlip was the Abbot who firſt encouraged the Art, and entertained the artiſt

in his houſe: whereas you will find upon inquiry, that he was not made Abbot till four years after CAXTON's death; and that Thomas Milling was Abbot in 1470, made Biſhop of Hereford a few years after, and probably held the Abby in Commendam in 1485, in which John Eſtney next ſucceeded: ſo that Milling, who was reputed a great ſcholar, muſt have been the generous friend and patron of CAXTON, who gave that liberal reception to an Art ſo beneficial to learning.

This ſhews how unſafe it is to truſt to common Hiſtory, and how neceſſary to recur to original teſtimonies, where we would know the ſtate of facts with exactneſs. Mr. Echard, at the end of Edward IVth's reign, among the learned of that age, mentions WILLIAM CAXTON as a Writer of Engliſh Hiſtory; but ſeems to doubt whether he was the ſame with the Printer of that name. Had he ever looked into CAXTON's books, the doubt had been cleared; or had he conſulted his Chronicle of England, which it is ſtrange that an Engliſh Hiſtorian could neglect, he would have learnt at leaſt to fix the beginning of that reign with more exactneſs, as it is remarked before, juſt two years earlier than he has placed it.

There is no clear account left of CAXTON's Age: but he was certainly very old, and probably above fourſcore, at the time of his death. In the year 1471 he complained, as may be ſeen, of the infirmities of age creeping upon him, and feebling his body; yet he lived twenty-three years after, and purſued his buſineſs with extraordinary diligence, in the Abby of Weſtminſter, till the year 1494, in which he died; not in the year following, as moſt who write of him, affirm. This appears from ſome verſes at the end of a book, called, Hilton's Scale of Perfection, printed in the ſame year.

Infynite laud with thankynges many folde
I yelde to God me ſecouryng with his grace
This boke to finyſhe whiche that ye beholde
Scale of Perfeccion calde in every place

Whereof

Whereof th auctor Walter Hilton was
And Wynkyn de Worde this hath ſett in print
In William Caxſtons hows ſo fyll the caſe,
God reſt his ſoule. In joy ther mot it ſtynt.
Inpreſſus anno ſalutis MCCCCLXXXXIIII.

Notwithſtanding he had printed for the uſe of Edward VI. and Henry VII. there are no grounds for the notion which Palmer takes up, that the firſt Printers, and particularly CAXTON, were ſworn Servants and Printers to the Crown; for CAXTON gives not the leaſt hint of any ſuch character or title: however, it ſeems to be inſtituted not long after his death; for of his two principal workmen, Richard Pynſon, and Wynkin de Worde, the one was made Printer to the King; the the other to the King's Mother, the Lady Margaret. Pynſon gives himſelf the firſt title, in The Imitation of the Life of Chriſt, printed by him at the command of Lady Margaret, who had tranſlated the fourth book of it from the French, 1504; and Wynkin de Worde aſſumes the ſecond, in The ſeven Penitential Pſalms, expounded by Biſhop Fiſher, and printed in the year 1509.

For a more particular account of CAXTON we muſt refer our Readers to the Rev. Mr. Lewis's Life of that worthy man, it being too copious for our inſertion.

As a Catalogue of the Books printed by Caxton, and his ſucceſſors, would encroach too much on our room, beſides its not being in our power to give one as complete as we ſhould deſire, it obliges us to leave that taſk to ſome induſtrious collector; from whoſe labours and abilities it may be expected, and to whoſe province it more properly belongs, and whoſe thirſt for honour may prompt him to ſo arduous an undertaking. We, therefore, ſhall confine this account only to that which ſhall be the firſt, or moſt remarkable, of their productions.

The firſt book known to be printed in Engliſh, and by CAXTON, is intituled, *Recuyel of the Hiſtories of Troy*; which, not-

withſtanding it was not printed in England, yet being printed by him, and being full of information, we begin with it, which we hope will be well received. It was printed in 1471.

The Game at Cheſs. As this was the firſt book printed in England we ſhall inſert the dedication "To the right noble, right excellent and vertuous prince George, duc of Clarence, erle of Warwick and Salisburye, grete chamberlayn of Englond, and leutenant of Irelond, oldeſt brother of kynge Edward, by the grace of God kynge of Englond and of Fraunce, your moſt humble ſervant, William Caxton, amonge other of your ſervantes, ſends unto yow peas, helthe, joye, and victorye upon your enemeys, right high puyſſant and redoubted prince. For as much as I have underſtand and knowe, that ye are enclined unto the comyn wele of the kynge, our ſaid ſoveryn lord, and his nobles, lordes and comyn peple of his noble royame of Englond, and that ye ſawe gladly the inhabitant of the ſame informed in good, vertuous, prouffitable and honeſte maners, in whiche your noble perſone, wit guydyng of youre hous, haboundeth, gyuyng lyght and enſample unto all other. Therefore I have put me in devoyr to tranſlate a lityll booke late comen into myn handes, out of Frenſhe into Engliſhe, in which I fynde thautorities, dictes of auncient doctours, philoſophers, poetes, and of other wyſe men, which ben recounted and applyed unto the moralitie of the publique wele, as well of the nobles as of the comyn peple, after the game and playe of the Cheſſe, whiche booke, right puyſſand and redoubtid lord, I have made in the name, and under the ſhadew of your noble protection, not preſumyng to correcte or enpoigne ony thynge agenſt your nobleſſe; for, God be thanked, your excellent renome ſhyneth as well in ſtraunge regions, as within the royame of Englond, glorioufly unto your honoure and laude, whyche God multeplye and encreſe. But to thentent that other of what eſtate and egreſe they ſtand in, may ſee in this ſaid lityll booke, that they governed themſelf as they ought to doo; wherefor for my right dere redoubtid lord, I requyr and ſupply your

your good grace not to deſdaygne to reſeyve this ſayd lityll booke in gree and thanke, as well of me your humble and unknowen ſervant, as of a better and greater man than I am, for the right good wylle that I have had to make this lityll work in the beſt wiſe I can, ought to be reputed for the fyat and dede; and for more clerely to precede in this ſayd booke, I have ordyned that the chapiters been ſete in the beginning, to thende that ye may ſee more playnly the matter wherof the booke treteth," &c.—The contents begin thus: "This booke conteyneth iiii traytees, the firſt traytee is of the invencion of this play of the cheſſe, and conteyneth iii chapiters," &c.—and ends thus: "And therfore, my right undoubted lord, I pray Almighty God to ſave the kynge our ſoverain lord, and to give hym grace to yſſue as a kynge, and tabounde in all vertues, and to be aſſiſted with all other his lordes, in ſuch wyſe, that his noble royame of Englond may proſper, and habounde in vertues, and that ſynne may be eſchewid, juſtice kept, the royame defended, good men rewarded, malefactors punyſshid, and the ydle peple to be put to laboure, that he, wyth the nobles of the royame, may regne glorioufly in conqueringe his enheritaunce, that vermy peas and charity may endure in both his royames, and that merchandiſe may have his courſe, in ſuch wiſe that every man enchew ſynne, and encrece in vertuous occupacions, prayinge your good grace to reſſeyue this lityll and ſymple booke, made under the hope and ſhadowe of your protection, by hym that is your moſt humble ſervant, in gree and thanke. And I ſhall pray Almighty God for your long lyf and welfare, whiche he preſerve, and ſend yow thacompliſshment of your hye, noble, joyous and virtuous deſires, amen. Fynyſshid the laſt day of Marche, the yer of our Lord God a thoſaund foure hondred and LXXIIII." In the firſt edition of this book there were no cuts, but in the ſecond there are; and in the ſecond and third chapters it is ſaid, This game was invented by Philometer the philoſopher, for the correction and inſtruction of a wicked king.

All

All our Writers on Printing obſerve, that Caxton diſtinguiſhed the books of his printing by the following particular device, conſiſting of the initial letters of his name, with a cypher between, which they interpret to ſtand for 74, and to refer to the firſt year of his Printing in England; but it was the opinion of Dr. Middleton, that he began to uſe this cypher near the end of his life, and in his lateſt works; The Boke of Eneydos, printed in 1489, being the firſt it appeared in, and it generally appeared in thoſe he afterwards publiſhed.



Mr. Caxton's firſt performances are very rude and barbarous. He uſed a letter reſembling the hand-writing then in uſe. His d, at the end of a word, is very ſingular. He uſed the characteriſtics which we find in Engliſh manuſcripts before the Conqueſt. Inſtead of commas and periods, he uſed an oblique ſtroke, thus /, which the Dutch printers do to this day, in their Gothic impreſſions. His letter was peculiar and eaſily known, being a mixture of Secretary and Gothic. Like other printers of his time, he never uſed any direction or catch-word, but placed the ſignatures where that now ſtands; and rarely numbered his leaves, and never his pages. In moſt of his books he only printed, as the cuſtom then was, a ſmall letter at the beginning of the chapters, to intimate what the initial or capital letter ſhould be, and left that to be made by the illuminator, who wrote it with a pen, with red, blue, or green ink; but in ſome of his books he uſed two-line letters of a Gothic kind. As he printed long before the preſent method of adding the Errata at the end of books was uſed, his extraordinary exactneſs obliged him to take a great deal more pains than can eaſily be imagined; for, after a book was printed off, his method was to reviſe it, and correct the faults in it with

with red ink. This being done to one copy, he then employed a proper perſon to correct the whole impreſſion.

His books are printed on paper made of the paſte of linen rags, very fine and good, and not unlike the thin vellum on which they uſed to write their books at that time. When this was firſt invented we have not been able to find; but our learned Dean Prideaux informs us, that he had ſeen a regiſtration of ſome acts of John Crandèn, Prior of Ely, made on paper, which bears date in the fourteenth year of King Edward II. that is, anno dom. 1320; and, that in the Biſhop's Regiſtry at Norwich, there is a regiſter book of wills, all made of paper, wherein regiſtrations are made, which bear date ſo far back as 1370; juſt an hundred years before the time that Mr. Ray ſaid the uſe of it began in Germany. As the invention of Paper is of ſo early a date, and the author of the method ſo uncertain, as well as the time and place when and where it was firſt practiſed, we therefore ſhall make an extract from a curious French Treatiſe on that ſubject, which we hope will be favourably received by our readers, as being pertinent to our work: the Author ſays, "Nature preſents us with a variety of ſubſtances on which we may write, and which have been uſed as paper at different times and by different people: We ſee them have recourſe ſucceſſively to palm-tree leaves, to table-books of wax, ivory, and lead; to linen or cotton cloths; to the inteſtines or ſkin of different animals; and to the inner bark of plants; but the perfection of the art conſiſted in finding materials of ſufficient quantity and eaſy preparation: Such is ſurely the paper now in uſe, of which we ſhall endeavour to fix its invention. Could a more common ſubſtance be conceived than the tattered remnants of our cloaths, linen worn-out and otherwiſe incapable of being applied to the leaſt uſe, of which the quantity every day increaſes? Could a more ſimple labour be imagined than a few hours trituration by the means of mills? We are ſurpriſed in obſerving that the diſpatch is ſo great, that five workmen, in a mill,

mill, may furniſh ſufficient paper for the continued labour of 3000 tranſcribers. The paper, which had been for a long time uſed by the Romans and Greeks, was made of the bark of an Egyptian aquatic plant. According to the deſcription Pliny after Theophraſtus gives us of it, its ſtalk is triangular, and of a thickneſs that may be graſped in the hand; its root crooked; and it terminates by fibrous bunches compoſed of long and weak pedicles. It has been obſerved in Egypt by Guilandinus an author of the 16th century, who has given us a learned commentary on the paſſages of Pliny, where mention is made of it; and it is alſo deſcribed in Proſper Alpinus and in Lobel. The Egyptians call it Berd, and they eat that part of the plant which is near the roots. A plant named Papero, much reſembling the papyrus of Egypt, grows likewiſe in Sicily; it is deſcribed in Lobel's Adverſaria: Ray, and ſeveral others after him, believed it was the ſame ſpecies; however, it does not ſeem that the ancients made any uſe of that of Sicily, and M. de Juſſieu thinks they ought not to be confounded, eſpecially by reading, in Strabo, that the papyrus grew only in Egypt or in the Indies. Pliny, Guilandinus, Montfaucon, and the Count de Caylus, are of this opinion.

The internal parts of the bark of this plant were the only that were made into paper; and the manner of the manufacture was as follows:

Strips or leaves of every length that could be obtained being laid upon a table, other ſtrips were placed acroſs, and paſted to them by the means of water and a preſs, ſo that this paper was a texture of ſeveral ſtrips; and it even appears that, in the time of the Emperor Claudius, the Romans made paper of three lays.

Pliny alſo informs us, that the leaves of the papyrus were let to dry in the ſun, and afterwards diſtributed according to their different qualities fit for different kinds of paper; ſcarce more than twenty ſtrips could be ſeparated from each ſtalk.

The

The paper of the Romans never exceeded thirteen fingers-breadths, and this was their fineſt and moſt beautiful, as that of Fannius. In order to be deemed perfect, it was to be thin, compact, white, and ſmooth; which is much the ſame with what we require in our rag paper. It was ſleeked with a tooth or ſhell; and this kept it from ſoaking the ink, and made it gliſten.

The Roman paper received an agglutination as well as ours; which was prepared with flour of wheat, diluted with boiling water, on which were thrown ſome drops of vinegar; or with crumbs of leavened bread, diluted with boiling water, and paſſed through a bolting-cloth. Being afterwards beaten with a hammer, it was ſized a ſecond time, put to the preſs, and extended with the hammer. This account of Pliny is confirmed by Caſſiodorus, who, ſpeaking of the leaves of papyrus uſed in his time, ſays, that they were white as ſnow, and compoſed of a great number of ſmall pieces without any junction appearing in them, which ſeems to ſuppoſe neceſſarily the uſe of ſize. The Egyptian papyrus ſeems even to be known in the time of Homer; but it was not, according to the teſtimony of Varro, till about the time of the conqueſt of Alexander, that it began to be manufactured with the perfections art always adds to nature.

Paper made in this manner, with the bark of this Egyptian plant, was that which was chiefly uſed till the tenth century; when ſome invented the making of it with pounded cotton or reduced into a pulp. This method, known in China ſeveral ages before, appeared at laſt in the empire of the Eaſt, yet without any certain knowledge of the author, or the time and place of its invention.

In the ſixth volume of the Memoirs of the Royal Academy of Inſcriptions and Belles-Lettres, there is a Diſſertation of Father Montfaucon, which proves, that cotton paper began to be uſed in the empire of the Eaſt about the ninth century. There are ſeveral Greek manuſcripts, both in parchment or vel-

lum

lum and cotton-paper, that bear the date of the year they were written in; but the greateſt part are without date. From the dated manuſcripts a ſurer judgment may be formed by comparing the writings of that age with thoſe that are not. The moſt ancient manuſcript in cotton-paper, with a date, is that in the King's Library, written in 1050: another in the Emperor's Library, that bears alſo its date, is one of the year 1095; but, as the manuſcripts without a date are incomparably more numerous than thoſe which are dated, Father Montfaucon, by comparing the writing, diſcovered ſome of the tenth century; among others, one in the King's Library. If the ſame ſearch was made in all the Libraries, both of the Eaſt and Weſt, others perhaps might be found of the ſame time, or more ancient. Hence it may be judged, that this bombycine or cotton paper was invented in the ninth century, or at lateſt in the beginning of the tenth. Towards the end of the 11th, and the beginning of the 12th, its uſe was common throughout the empire of the Eaſt, and even in Sicily. Roger, King of Sicily, ſays, in a Diploma written in 1145, and quoted by Rocchus Pyrrhus, that he had renewed on parchment a charter that had been written on cotton-paper, 'in charta cuttunea,' in the year 1102, and another dated in the year 1112. About the ſame time, the Empreſs Irene, conſort of Alexis Comnenes, ſays, in her rule drawn up for the Nuns ſhe had founded at Conſtantinople, that ſhe leaves them three copies of the Rule, two in parchment, and one on cotton paper. Since this time, cotton paper was ſtill more in uſe throughout the whole Conſtantinopolitan empire.

As to the origin of the paper we now uſe, nothing can, with certainty, ſays Father Montfaucon, be affirmed concerning it. Thomas Demſter, in his Gloſſary on the Inſtitutes of Juſtinian, ſays, that it was invented before the time of Accurſius, who lived in the beginning of the 13th century. Notwithſtanding he there ſpeaks of bombycine paper, there

is

is reaſon to believe he alſo comprehends under that name the linen-rag paper, which is pretty like cotton-paper. In ſome countries both were equally uſed; as in Sicily, the State of Venice, and perhaps others. Several editions of Aldus Manutius, made at Venice, are on cotton paper: the proximity of Greece had, no doubt, introduced the uſe of it there; Demſter ſeems therefore to ſpeak of both. But we have a more ancient and expreſs paſſage on linen-rag paper in Petrus Mauritius, called the Venerable, Abbot of St. Bernard, who died in 1153. "The [illegible] every day, ſays he, in his Treatiſe againſt [illegible] made of ſheep, goat, or calf ſkin; or of Oriental plants, that is, the papyrus of Egypt; or of rags:" "Ex raſuris veterum pannorum." Theſe laſt words ſignify undoubtedly the paper, ſuch as is now uſed: there were therefore books of it in the 12th century; and, as public acts and diplomas were written on the Egyptian paper till the 11th, it is probable that linen-rag paper was invented about the ſame century, and that it occaſioned the diſuſe of the Egyptian paper in the Weſt, as that of cotton did in the Eaſt. Petrus Mauritius tells us, that there had been already, in his time, ſome books of the linen-rag paper; but they muſt have been very ſcarce: for, notwithſtanding the moſt diligent ſearch of the learned Antiquary Montfaucon, both in France and Italy, he could never find a book or leaf of paper, ſuch as is now uſed, before the year 1270; ſo that there is no hope of finding an exact date to this diſcovery.

We ſhall, in our next diviſion, give a liſt of the Foreign Places and Printers; where, and by whom, it was practiſed during the life-time of CAXTON, and then proceed with ſuch Engliſh Printers or Bookſellers, and inſert ſuch anecdotes as ſhall appear either applicable to them or relative to the Art of Printing; and then inform the Reader, at what places in England, and by whom, it was practiſed, either at, or ſoon after, its Introduction.

The Editor of this Work preſumes to add, That he is not ſo vain as to imagine he ſhall be free from Inaccuracies, that his Opinion is always right, or his Abilities equal to the uſeful taſk he has undertaken; but hopes he ſhall be treated with Candor. It is a true and neceſſary obſervation, made by a learned and excellent Writer, that "It is of-
"fending againſt the Laws of Juſtice and Charity, and even
"Decency and common C[illegible] pleaſed with the diſco-
"very of miſtakes of Aut[illegible]mitted through in-
"advertency and multiplicit[illegible] It is the hardeſt
"taſk in nature; nay, it is imp[illegible] pleaſe all, however
"deſirous and agreeable it might be, or let his intentions
"be ever ſo praiſe-worthy."

We ſhall beg leave to tranſcribe the Words of the learned Editor of the Regiſter of the Moſt Noble Order of the Garter, and very ſkilful Antiquary, as ſerving to apologize for this Work, as well as for himſelf; "It is hoped that thoſe
"Extracts which the Reader will find here made from the
"writings of Caxton and others, will not be diſreliſhed be-
"cauſe they are inſerted in their primitive Spellings and ob-
"ſolete terms, which, like the precious Ruſt of Medals, are
"the Marks both of their Antiquity and Genuineſs."

PROGRESS ABROAD.

HAVING shewn the Introduction of the Art of Printing into England, and by whom firſt practiſed, we ſhall now, in as ſhort a manner as the nature of the ſubject will admit, give our Readers an account at what places in ITALY, GERMANY, &c. it made its appearance before 1500, and by whom it was firſt introduced; and, as it is not our deſign to ſwell the following account, we ſhall not give a liſt of their works. Having already treated of MENTZ and HEARLEM, we ſhall proceed to

SUBIACO, a monaſtery in the territories of Campania, in Naples, where it was introduced in 1465, as appears by an addition of Lactantius's Inſtitutions, but it is unknown who was the Printer. In this book are the firſt Greek types.

AUSBURG, in Germany, where John Bember firſt ſet up a Printing-preſs in 1466.

ROME received the Art in 1466, in the popedom of Paul II. by Conrad Sweynheim, and Arnoldus Pannarts.

TOURS, in France, received it in 1467, the Printer not known.

RUETLINGEN, in 1466, had a Printing-houſe ſet up by John de Averbach, who printed a Latin Bible.

VENICE had the art introduced in 1469, by John and Vindeline of Spire, who exceeded all others at that time in the neatneſs of their letter and elegance of their impreſſions.

PARIS,

PARIS, in 1469, engaged Martin Crantz and Michael Friburger or de Columbaria or Colmar, in Alsace, to set up Presses there, being the first in France, except that of Tours.

COLOGNE, in 1470, received it by Conrard Winters.

MILAN, in 1470, by Anthony Zorat, the inventor of signatures.

STRASBURGH, in 1473, [illegible]h-place of GUTTEMBERG, had it introduced by John [illegible]

BOLOGNA, in Italy, ha[illegible]nveyed to it by a native called Balthezar Azzoguidi, [illegible]

TREVISO, in 1471, by Gerard de Lisa.

RATISBON, in 1471, but it is not known by whom.

AMBERG, in 1471, the Printer also unknown.

COLLE, in 1471, likewise unknown, notwithstanding their works are extant.

NAPLES, in 1471, by Sixtus Ruffinger.

FLORENCE, in 1471, by Bernard Cennini.

FERRARA, in 1471, by Andreas Gallus.

NUREMBERGH, in 1742, by Anthony Koburger.

VERONA, in 1742, by John de Verona.

PARMA, in 1742, by Stephen Corali.

MANTUA, in 1742, George and Paul de Burschbach.

DERVENTER, in 1472, Printer unknown.

PADUA, in 1472, by Bartholomew de Val de Zochio.

LOUVAIN, in 1743, by John de Westphalia.

ULM, in 1473, by John Zeiner.

UTRECHT, in 1473, the Printer's name unknown.

TURIN, in 1475, by John Fabri and John de Peter.

GENOA, in 1474, by Matthias Moravus and Michael Monk.

BRESCIA, in 1474, by Henry de Cologne and Statius Gallicus.

ALOST, in 1474, John de Westphalia, and Theod. Martin.

BASIL, in 1475, Printer's name unknown.

ESLING, in 1475, by Conrard Fyner.

PLACENTIA, in 1475, by John Peter.

PIGNEROL, in 1475, by James de Rouges or Rubeis.
VINCENZA, in 1475, by Herman Lichtenſtein.
LUBEC, in 1475, by Lucas Brandis de Schafz.
VALENTIA, in 1475, but the Printer unknown.
ROSTOCH, in 1475, Printer unknown.
BRUGES, in 1475, by Colard Manſion.
DELPH, in 1477, Printer unknown.
SPIRE, in 1477, by Peter Drach.
LYONS, in 1477, by Bartholomew Buyer.
GENEVA, in 2478, the Printer not known.
BRUSSELS. in 1478, the Printer alſo unknown.
COSCENZA, in 1478, by Octavian Salamonio.
PAVIA, in 1478, by Francis de St. Petro.
GOUGE, in 1479, by Gerard de Leen.
SWOL, in 1479, the Printer unknown.
CAEN, in 1480, alſo the Printer unknown.
GENZANO, in 1480, by a Printer not named.
QUILEMBOURG, in 1480, without a Printer's name.
LIGNITZ, in 1481, unknown.
REGIO, in 1481, Proſper Odoard.
MONT-ROYAL, in 1481, by Dominic de Nivaldis.
WARTSBURG, in 1481, the Printer not known.
PISA, in 1482, by Gregory de Gente.
AQUILA, in 1482, by Adam de Rotwill.
ERFORD, in 1482, by an unknown Printer.
GAUNT, in 1483, the Printer unknown.
MEMINING, in 1482, without the Printer being known.
SONCINO or SOCCINO, in 1484, where the firſt Hebrew books were printed by Joſhua and Moſes, two Jewiſh rabbins.
LEIPSICK, in 1484, by Mark Brandt.
VIENNA in Dauphiny, in 1484, by Peter Schenk.
URBINO, in 1484, by an unknown Printer.
ANTWERP, in 1485, by Gerard Leu, or De Leeu.
HEYDELBERG, in 1485, the Printer unknown.
CREMONA, in 1485, by Bernardina de Miſenti.

ABBEVILLE,

Abbeville, in 1486, by John du Pre and Peter Gerard.

Toledo, in 1486, by an unknown Printer.

Rimino, in 1486, by a Jew who printed Hebrew only.

Munster, in 1486, by John Limburgh,

Messina, 1486, by William Sconberger.

Modena, in 1487, by Dominic Rocociola.

Boisleduc, in 1487, unknown by whom

Tubingen, in 1488, by Frederick Meynberger.

Rouen, in 1488, by John le Bourgois.

Gaeta, in 1488, by Maſter Juſtus.

Tholouse, in 1488, by John James Colomiez.

Sienna, in 1489, by Sigiſmund Rot.

Hagenaw, in 1489, by John de Garlandia.

Lisbon, in 1491, a Hebrew book, by David Kimehi.

Seville, in 1491, by Paul de Colonia.

Dole, in 1492, by John Hebertin.

Ingoldstad, in 1492, by Peter Appian, who was ſo great an aſtrologer that the Emperor Charles V. made him a preſent of 5000 crowns of gold for writing Opus Cæſarum Aſtronomicum.

Lunenburgh, in 1493, by John Luce.

Magdeburgh, in 1493, by an unknown Printer.

Thessalonica, in 1493, a Hebrew book, Printer unknown.

Friburgh, in 1493, by —— Kilian.

Anglouseme, in 1493, by a Printer unknown.

Lyra, in 1494, a Hebrew work, the Printer unknown.

Madrid, in 1494, by an unknown Printer.

Barcelona, in 1494, Printer unknown.

Grenada, in 1496, by an unknown Printer.

Mirandula, in 1496, whoſe Printer alſo is unknown.

Pampelina, in 1496, by William de Brocario.

Avignon, in 1497, by Nicolas Lepe.

Leyden, 1497, the Printer unknown.

Provins, in the county of Brie, in France, in 1497, by William Tavernier.

Bergamo, in 1498, the Printer unknown.

Bemberg, in 1499, by John Pfeil. Having

Having given a liſt of the places where, and by whom firſt introduced, in Europe, we ſhall now obſerve that it extended itſelf to Africa and America, not indeed at the invitation of the natives, eſpecially of America, but by means of the Europeans, and particularly of the Spaniſh miſſionaries; who carried it to the latter for their ends, where it has made ſome progreſs. Printing houſes being ſet up in the cities of Goa, Rachol, &c. in the country of Salſetta; Manilla, the metropolis of the Philippine iſlands, &c. from whence there have been ſeveral productions that have found their way to Europe. We find alſo that ſeveral Printing-houſes were erected very early in the city of Lima, capital of the empire of Peru, and in ſeveral cities of the kingdom of Mexico. We ſhall only add, that ſome Daniſh miſſionaries, ſent to the coaſt of Tanquebar, who had good ſucceſs there in converting a great number of the natives, had ſent to them the whole apparatus of a Printing-houſe, with proper workmen, and large quantities of paper, which enabled them to produce a fine quarto New Teſtament, Prayer-books, Catechiſms, &c. in Portugueſe and ſeveral Eaſtern languages and characters, for the promoting of their pious deſigns.

The Art was not introduced into Ruſſia till the year 1560, when it was made known to them by a Ruſſian merchant, who conveyed thither the materials of a Printing-houſe, with which many neat editions were printed. But, as they are a very ſuperſtitious nation, and apt to raiſe ſcruples without any foundation, ſome of them hired ſeveral fellows to deſtroy the materials, apprehending that Printing might make ſome confuſion or change in their religion; to repair which injury there was not the leaſt attempt made, nor any enquiry made after the perpetrators of the fact. However, ſince that time they have admitted it into Moſcow and Peterſburg, where they make but a ſlow progreſs with their productions.

Our knowledge is very imperfect of thoſe remote parts of Africa called Abyſſinia, and even thoſe which are nearer, as

Morocco,

Morocco, Fez, &c. we can only ſay, that 'tis certain they received the art early from their neighbours, the Spaniards or Portugueſe, and encouraged it for a conſiderable time; yet whatever be the reaſon, ſcarce any footſteps of it now remain, if we believe Mr. S. Olon the French king's ambaſſador to the king of Morocco; who, aſſures us, that there is ſcarce one printing-houſe in it. He adds, that it is a piece of religion among them not to ſuffer any corn, horſes or books to be exported; and that their fondneſs for books is the greater, by reaſon of their ſcarcity, ſince there is hardly a preſs in the whole empire.

We read of ſome attempts made by the miſſionaries in Perſia to introduce printing there; which proved ineffectual. I ſhall ſay nothing here of the kingdoms of China and Japan, nor of their manner of printing.

Before we cloſe this part of our work we ſhall give a ſhort account of what is moſt peculiar in the firſt production of the Art; which, though a ſubject well known by the curious, it is preſumed may not be unacceptable to ſeveral perſons, into whoſe hands this work may chance to fall.

With reſpect to their forms, they were generally either large or ſmall Folio's, or at leaſt Quarto's: the leſſer ſizes were not in uſe.

The leaves were without running title, direction-word, number of pages, or diviſions into paragraphs.

The character itſelf was a rude old Gothic mixed with Secretary, deſigned on purpoſe to imitate the hand-writing of thoſe times; the words were printed ſo cloſe to one another, that it was difficult and tedious to be read, even by thoſe who were uſed to Manuſcripts, and to this method; and often lead the inattentive reader into miſtakes.

Their orthography was various and often arbitrary, diſregarding method.

They had very frequent abbreviations, which in time grew ſo numerous and difficult to be underſtood, that there was a neceſſity

neceſſity of writing a book to teach the manner of reading them.

Their periods were diſtinguiſhed by no other points than the double or ſingle one, that is, the Colon and Full-point; but they a little after introduced an oblique ſtroke, thus, /, which anſwered the purpoſe of our Comma.

They uſed no capital letters to begin a ſentence, or for proper names of men or places.

They left blanks for the places of titles, initial letters, and other ornaments, in order to have them ſupplied by the illuminators, whoſe ingenious art, though in vogue before and at that time, did not long ſurvive the maſterly improvements made by the Printers in this branch of their Art. Thoſe ornaments were exquiſitely fine, and curiouſly variegated with the moſt beautiful colours, and even with gold and ſilver; the margins likewiſe were frequently charged with variety of figures of ſaints, birds, beaſts, monſters, flowers, &c. which had ſometimes relation to the contents of the page, though often none at all: theſe embelliſhments were very coſtly; but for thoſe that could not afford a great price, there were more inferior ornaments, which could be done at a much eaſier rate.

The name of the Printer, place of his reſidence, &c. &c. were either wholly neglected, or put at the end of the book, not without ſome pious ejaculation or doxology.

The Date was likewiſe omitted or involved in ſome crampt circumſtantial period, or elſe printed either at full length, or by numerical letters, and ſometimes partly one and partly the other; thus, One Thouſand CCCC and lxxiiii, &c. but all of them at the end of the book.

There were no variety of characters, no intermixture of Roman and Italick; they are of later invention; but their pages were continued in a Gothic letter of the ſame ſize throughout.

They printed but few copies at once, for 200 or 300 were then eſteemed a large impreſſion; tho' upon the encouragements

received from the learned, they increaſed their numbers in proportion.

We ſhall here mention ſomething concerning their book-binding, an account of which we find in Scaliger, who tells us, that his grandmother had a printed Pſalter, the cover of which was two inches thick; in the inſide was a kind of cupboard, wherein was a ſmall ſilver crucifix, and behind it the name of Berenica Codronia de la Scala. This book ſeems to have been printed with blocks of wood, but probably bound the ſame way of the reſt.

We conclude this chapter with an obſervation of Monſ. de la Monoye concerning the phraſe, Libri editi, which we hope the curious will be pleaſed with: he tells us, that this phraſe was uſed before the invention of Printing, and ſignified only books publiſhed and diſperſed abroad in ſome conſiderable number, in oppoſition to thoſe that were writ fair to be ſet up in libraries, which were called Libri ſcripti. Whether this obſervation be as certain as it is curious, we ſhall leave to the judgment of our readers.

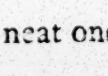
BY WHOM PRACTISED IN LONDON.

AS we have ſhewn under a former head, how early it was introduced and practiſed at Weſtminſter, we ſhall now proceed to the metropolis, where it cannot be ſuppoſed to be wholly neglected; however, be that as it will, it is certain, that if it was but ſlow in receiving it, it made ample amends for it afterwards, ſo that in a little time there were ſeveral conſiderable PRINTING-HOUSES erected in the moſt convenient parts of LONDON, wherein it has flouriſhed and been improved ever ſince. Some of whoſe eminent Printers received great encouragement from the Crown, particularly by patents, of which we ſhall give an account under the names of the Printers to whom they were granted. The firſt London Printers were 1480, viz.

JOHN LETTOU and WILLIAM MACHLINIA, who are ſuppoſed, by their names, to be foreigners, but of what country is uncertain; but probably were encouraged to come over and ſettle here by Caxton, to promote the Art of Printing. They printed ſeparately and in partnerſhip, as may be ſeen by the productions of their preſs, which are chiefly law; yet it does not appear that they had any patent for ſo doing, nor did they continue printing longer than the year 1483. Theſe two printers tell us, that they printed near All-hallows church in

in London. Their letter is a very coarſe Gothic one, and more rude than Caxton's.

WINKEN, WYNKYN, or WYNANDUS DE WORDE, the famous Maſter-printer, was a foreigner, born in the dukedom of Lorrain, as appears by the patent-roll in the chapel of the Rolls. Our firſt printer Caxton, when reſident abroad, might probably meet with him there, and engage him to come over to England for a ſervant or aſſiſtant, like as John Fauſt at Mentz had his lad, or ſervant, Peter Schoeffer, whom they choſe for their ingenuity and promiſing parts; and their after works ſhew they were not miſtaken in their choice.

He continued in ſome capacity with Caxton till his maſter's death, 1491, and printed at his houſe in Weſtminſter afterwards. Whether he was married or no, or had relations that came over with him, does not appear by his will; yet we find in the church-wardens accounts for St. Margaret's Weſtminſter, an entry made in 1498. "Item, For the knell of Elizabeth de Worde vi pence. Item, For iii torches, with the grete belle for her, viiii d." Again, in the year 1500, "Item, For the knelle of Iuliane de Worde, with the grete bell, vi pence." By dwelling with Caxton he naturally fell into the company and acquaintance of the learned and noble of this kingdom, on account of this new art, as ſoon appeared by the firſt works he printed, and ſtiled himſelf, Printer to Margaret, &c. the king's grandame. In the 7th of Henry VII. 1491, he printed the acts of parliament with the king's arms, &c. and dwelt at his maſter's houſe at leaſt ſix years, as may be ſeen by ſeveral books mentioned to be printed by him at Weſtminſter, in Caxton's houſe, till the acts printed in the 11th and 12th of Henry VII. when he printed at the end, with the ſame cut, and a neat one of  ; alſo in Fleet-ſtreet, at the ſygn of the ſonne, by Wynken de Worde.

Afterwards he probably kept both ſhops for ſome time, where, by himſelf and his numerous ſervants, he performed all

all the parts of the buſineſs, and furniſhed others, dwelling in London; for it may be ſuppoſed, the moſt antient Printers did every part of the buſineſs belonging to books by themſelves, or under their direction, even to the binding and ſelling them. His ſkill in the art is much commended; and at his ſetting up for himſelf, his firſt care was to cut a new ſet of punches, which he ſunk into matrices, and caſt ſeveral ſorts of printing letters, which he afterwards uſed; and Mr. Palmer, in his Hiſtory of Printing, ſays, he printed ſeveral Latin, as well as Engliſh volumes, but no Greek. He continued printing with great applauſe till 1533, if not beyond that time. He was a perſon of great accompliſhments in learning, as well as ſtrictneſs in morals; and though he was the immediate ſucceſſor to Caxton, the improvements he made were very conſiderable; for by his genius, and great ſcope of fancy, he formed ſuch a variety of ſorts and ſizes of letter, that for ſeveral years after few equalled, none excelled, him therein. If he was the manual operator in cutting and caſting in his own foundery, it is an incredible improvement which he made to the art: nay, if he had his types from abroad, notwithſtanding it robs him of the glory of the letter, yet his excellent method of diſpoſition, compoſition, and preſs-work, ſhews him to have excelled his maſter, and even to rival any of his cotemporaries abroad. There is one circumſtance that induces many to think that he was his own letter-founder; which is, that in ſome of his firſt printed books, the very letter he made uſe of, is the ſame uſed by all the Printers in London at this time; and is imagined to be ſtruck from his punches. He is the firſt Engliſh Printer, who introduced the Roman letter in England, which he made uſe of to diſtinguiſh any thing remarkable. His letter is different from moſt other Printers, and is caſt ſo true, and ſtands ſo well in line, as not to be ſince excelled. Upon the whole, he was a very curious, laborious and indefatigable Printer. He was the firſt who began to print the Year-books; which were continued by Pinſon.

Moſt

Moſt of his books now remaining were printed at London, in Fleet-ſtreet, in St. Bride's pariſh, at the ſign of the ſun. We have obſerved no ſign of his while at Weſtminſter, unleſs he had the ſame Cypher which his maſter William Caxton uſed for a ſign, in memory of the year when he brought Printing firſt into England. He was a Stationer by company, but we cannot find any charter granted them before that of Philip and Mary, in 1556, which will be inſerted in our account of Cawood, who was maſter of the company. Wynkin de Worde was alſo of the brotherhood of our Lady's Aſſumption. In the year 1471, when Caxton printed the Receuyl of the Hyſtory of Troye, we may allow him to be about fifteen; if ſo, he was ſeventy eight years old when he died. He made his will, as may be ſeen in the Prerogative-office, dated the 5th of June, 1534, and died not long after. He writes himſelf Citizen and Stationer of London. He commends his ſoul to God and the bleſſed St. Mary, and his body to be buried in the parochial church of St. Bride's in Fleet-ſtreet, before the high altar of St. Katherine. Item, For tythes forgotten 6 s. 8 d. Item, To the fraternity of our Lady, of which I am a brother, 10 s. to pray for my ſoul. Item, To my maid 3 l. in books. To Agnes Tidder, widow, 40 s. in books. Item, to Robert Darby 3 l. in printed books. To John Barbanſon 60 s. in books, and ten marks. To Hector, my ſervant, five marks ſterling in books. To Wiſlin 20 s. in printed books. To Nowel, the book-binder, in Shoe-lane, 20 s. in books. To Simon, my ſervant, 20 s. in printed books. To every of my apprentices 3 l. in printed books. To John Butler, late my ſervant, 6 l. in printed books. To my ſervant James Ganer, in books twenty marks. And forgive John Bedel, ſtationer, all the money he owes me, &c. for executing this my will, with James Ganer; and that they, with the conſent of the wardens of the pariſh of St. Bride's, purchaſe at leaſt 20 s. a year in or near the city, to pray for my ſoule, and ſay maſs. To Henry Pepwell, ſtationer, 4 l. in printed books.

books. To John Gouge forgive what he owes me, and 4l. To Robert Copland, ten marks. And to Alard, book-binder, my ſervant, 6 l. 15 s. 4 d.

Among the great variety of books publiſhed by him we ſhall give an extract out of only one, viz. Dean Collet's Theology, printed in 1533. "The mayſter ſhall reherſe theſe articles to them that offer their chyldren, on this ways here followinge. If your chyld can rede and wryte Latin and Engliſshe ſufficiently, ſo that he be able to rede and wryte his own leſſons, then he ſhall be admitted into the ſchole for a ſcholar. If your chyld after reaſonable ſeaſon proved to be here unapte, and unable to learning, than ye warned thereof, ſhall take him away, that he occupye not here rowme in vayn. If he apt to learn, ye ſhall be content that he continue here till he have ſome compytant literature. If he be abſent ſix days, in that mean ſeaſon ye ſhew not cauſe reſonable (reſonable cauſe is al only ſekneſs) then his rowme to be voyde, without he be admitted again, and pay iiii d. Alſo, after cauſe ſhewed, if he continue ſo abſent tyll the week of admiſſion in the next quarter, and then ſhew not the continuance of hys ſekneſs, than hys rowme to be voyde, and he none of the ſchole, tyll he be admitted agayne, and pay iiii d. for wryting of his name. Alſo, yf he fal thryſe into abſence, he ſhall be admitted no more. Your chyld ſhall on Childermas day waite upon the byſhap at Pouwls, and offer there. Alſo, ye ſhall find him wax in wynter. Alſo, ye ſhall fynde him convenient bokes to hys lerning. If the offerer be content with theſe articles, then let his chyld be admitted."

Richard Pinson, alias Pynson, was brought up under Caxton, as well as Winken de Worde; and being become a good proficient in the buſineſs, went and ſet up a preſs of his own at Temple-bar, as the inſcription on his firſt works ſhew. The friendſhip which he had contracted with De Worde, whilſt theſe two wrought under Caxton, was ſo far from being

diſturbed

disturbed by any emulation or rivalship, that it continued to their death. He is said to be born in Normandy, and appears to have been an early servant to our first printer, Caxton, whom he calls, in his edition of Chaucer's Canterbury Tales, (without a date, and imagined to be his first printed book) his worshipful master; and tells the reader, that this book had been diligently overseen, and duly examined by his politic reason and oversight. He was in such esteem with the lady Margaret, king Henry the VIIth's mother, and other great personages, that he printed for them all his days, and obtained a patent from king Henry VII. to be his printer, as appears in the year 1500, or before; possibly joined with Guilliam Faques in the same patent, who was also the king's printer the same year; but the patent has not yet appeared, notwithstanding it has been diligently sought for. He had a correspondence, is plain from his employing William Tailleur, a printer at Roan, to print some pieces of law; as the laws a little before that time were made in the Norman French tongue, till the beginning of Henry VIIth's reign. And probably the reason why he sent them over to be printed, was, that they, understanding the language better, might be capable of printing it more correctly. However, he had such helps afterwards, that all statutes, &c. were printed here at home. He printed many books, which were also printed by his friend and fellow servant, Wynken de Worde, who survived him about six years. Many books were printed by him and his servants, and he caused many pretty devices to be stamped on their covers.

This great artist ended his life before the year 1529, when Thomas Barthelet succeeded him as king's printer.

The first book, with a date, printed by him, anno 1493, was, *A Compendious Treatise Dialogue of Dives and Pauper*, wherein is the following remarkable passage of fair Rosamond: "We rede that in Englonde was a kinge that had a concubyne,

byne, whoſe name was Roſe, and for her graete bowte he cleped hir Roſe amunde, that is to ſaye, Roſe of the Worlde; for him thought that ſhe paſſed al women in bewte. It befel that ſhe died, and was buried whyle the kinge was abſent, and whanne he came ayen, for grete love that he had to hyr, he would ſe the bodie in the graue, and whanne the graue was opened there ſat an orrible tode upon hyr breſte, bytween hyr teetys, and a foule adder bigirt hyr body aboute the midle, and ſhe ſtank ſo that the kyng, ne non other, might, ſtonde to ſe the orrible ſight. Thanne the kynge dyde ſhette agen the graue, and did write theſe two veerſis upon the graue,

" Hic jacet in tumba roſe mundi non roſamunda.
" Non redolet ſed olet quod redolere ſolet," &c.

JULIAN NOTARY dwelt at ſeveral places, and as he printed ſome time at Weſtminſter, in 1500, we place him next after Pinſon. He printed in France before he practiſed in England. In 1503 he dwelt in St. Clement's pariſh, without Temple-bar. In 1515 he lived in St. Paul's Church-yard, near the Weſt Door, by my Lord of London's Palace, at the Sign of the Three Kings.

GUILLAM or WILLIAM FAQUES, was the king's printer, and probably joined in the ſame patent with Pinſon. They both printed the act of parliament made in the 19th of king Henry VII. 1503, and ſtiled themſelves in each, Printers to the King. How long he had printed before, or continued after, does not appear, but his books ſhew him to have been an excellent workman, and lived within St. Helen's.

HENRY PEPWELL is ſuppoſed to be only a bookſeller, in St. Paul's Church-yard, and ſold foreign books for merchants and others; for there were many books printed abroad about this time, and a good while after, that were to be had at the ſign of the Trinity, in St. Paul's Church-yard. He was a citizen and ſtationer of Londõn, had a wife and children, and for a ſervant Michael Lobley, a printer; of whom we ſhall

take notice in another place. He ſeems to have been attached rigidly to the Roman catholic religion all his days, and a uſeful man for John Stokeſlaye, biſhop of London, who ſucceeded Cuthbert Tunſtall. Pepwell's firſt book that he publiſhed was in 1502. He made his will Sept. 11, 1539, in which he gives his ſoul to the bleſſed lady, Mary mother of Chriſt, and his body to be buried in the pariſh church of St. Faith's (under St. Paul's), nigh the high altar; and to Bermondſey, where he was born, a printed maſs-book, the price of five ſhillings, to pray for his ſoul. He made his wife, Urſula, and his children, executors.

Towards the end of Henry the VIIth's reign, beſides the books that were printed at home, there were ſeveral printed for us abroad, by the encouragement of Engliſh merchants, and others, as they found their account in it. Among others was Mr. Bretton, a merchant of London, who encouraged the printing books abroad, for our uſe, but his own profit and advantage. He bore the character of a faithful and honeſt man, as appears by the books printed at his expence.

In 1506 there were ſold, at the ſign of the Trinity in St. Paul's Church-yard, ſeveral of the prayer books in Engliſh.

John Skot, or Scott, for he printed his name both ways, is ſuppoſed to have learned the Art of Winken de Worde, or Pinſon, becauſe his firſt works ſeem to be printed on the ſame letter, and greatly to reſemble the preſs-work of Worde and Pinſon, and was publiſhed in 1521, when he lived without Newgate, in St. Pulker's pariſh. He removed into St. Paul's Church-yard in 1534. He alſo lived in George-Alley without Biſhopſgate, in St. Botolph's pariſh.

Thomas Godfray, 1510, dwelt at Temple-bar, printed a great many books without date, and continued in buſineſs till 1532.

John Raſtell, a gentleman brought up in learning, and probably to the law, had his education in the Univerſity of Oxford, was born in London. He took up the employ of printing in 1517, which at that time was eſteemed a profeſ-

ſion

ſion fit for a ſcholar or ingenious man. Being remarked for his piety and learning, he became intimate with Sir Thomas More, whoſe ſiſter Elizabeth he married; he was zealous for the catholic cauſe, and a great hater of the proceedings of King Henry VIII.

As for the book of law-terms, ſaid by Bale to be written by the ſame author, is erronious, for they were written by his ſon William, in the year 1565.

This John Raſtell died at London, in fifteen hundred thirty ſix, leaving behind him iſſue William Raſtell before mentioned, and John Raſtell, a juſtice of peace, who had a daughter named Elizabeth, the wife of Robert Laugher, LL. D. chancellor of the dioceſe of Exeter.

There were, it is likely, two families of the Raſtells about this time, which makes it difficult, in many places, to diſtinguiſh one from the other. It is plain, that William Raſtell, of St. Bride's pariſh in London, in the year 1530, and the life-time of John, was a very noted printer of law-books, as will be ſhewn in its proper place; and this family exiſted a good while before the Raſtells mentioned by Mr. Wood.

He printed an Abridgement of the Engliſh Statutes, which, being the firſt in Engliſh, we ſhall preſent our Readers with the Preface, as it contains the reaſons for it, as follows:

Becauſe that the lawys of this realme of England, as well the ſtatutes as other jugementys and decreys, be made and wrytyn moſt commynly in the Frenche tongue, dyuerſe men thereof muſe, and have oftimis communycacion and argument conſyderyng, that in reaſon euery law wherto any people ſhuld be boundyn, ought and ſhulde be wryttyn in ſuch manere and ſo opynly publiſhyd and declaryd, that the people myght ſone, wythout gret dyffyculte, have the knoulege of the ſeyd laws. But the verey cauſe why the ſeyd laws of Englond were writin in the French tonge, ſhuld ſeme to be this: furſt, yt ys not unknowyn, that when Wyllyam, duke of Normandy, came

came in to thys land, and ſlew kyng Herrold, and conqueryd the hole realme, there was a grete nomber of people, as well gentylmen as other, that cam wyth hym, whych underſtode not the vulgar tong, that was at that tyme vſyd in this realme, but onely the French tong: and alſo, becauſe the ſeyd kyng, and other grete wyſe men of hys counſel, perſeyuyd and ſupoſyd that the vulgar tong, which was then uſyd in this realme was, in a manere, but homely and rude, nor had not ſo grete copy and haboundaunce of wordys as the Frenche tong than had, nor that vulgare tong was not of yt ſelff ſuffycyent to expown and tu declare the matter of ſuch lawys and ordenauncis, as they had determynid to be made for the good governaunce of the people ſo effectually, and ſo ſubſtancyally, as they cowd indyte them in the French tong, therefore they orderid, wrot, and indytyd the ſeyd lawys, that they made, in the French tong. And forthermore, long after the commyng off king Wylyam conquerour, becauſe that the vſe of the French tong in this realme began to mynyſſh, and be cauſe that dyuers people that inhabityd wythin this realme, wich coud nother ſpeke the vulgare tonge of thys realme, nother the French tong; therfore the wys men of this realme cauſyd to be ordyryd, that the matters of the law, and accions betwen partes ſhuld be pledyd, ſhewyd and defendyd, anſwerd, debatyd and juggyd in the Engliſh vulgar tong; and more over, that wryttyn and enteryd of record in the rollys in the latyn tong, becauſe that every man generally, and indifferently, myght haue the knolege thereof, as apperyth by a ſtatute made in the xxxxvi. yere of E. iii. c. vltimo; wherfore, as I ſuppoſe, for theſe cauſis before reherſyd, which was intendyd for a ryght good purpoſe.

But yet, beſyde thys now of late days, the moſt noble prynce, our late ſoverayne lord, kyng Henry the VII. worthi to be callid the ſecond Salomon (which excellyd in polytyk wyſedome all other princes that reinid in thys realme before thys time) concydering and wel parſeyuyng that our vulgare Englyſh tong

was

was maruellouſly amendyd and augmentyd, by reaſon that dyuers famous clerkis and lernyd men had tranſlated, and made many noble workis into our Engliſh tong, whereby there was mych more plenty and haboundaunce off Englyſh uſyd, than ther was in tymys paſt; and by reaſon thereof our vulgar tong, ſo amplyfyed and ſuffycyent of hyt ſelf to expown any lawys or ordynancys, whych was nedeful to be made for the order of thys realme; and alſo the ſame wiſe prince conſideryng, that the vniverſall people of this realme had gret pleſur, and gave themſelf gretly to the redyng of the vulgare Englyſh tong, ordeynyd and cauſyd, that all the ſtatutys and ordynauncis, whych were made for the commyn welth of this realme in hys days, ſhuld be endytyd and wryttyn in the vulgare Englyſh tong, and to be publyſhyd, declaryd, and ymprintyd, ſo that then vniverſally the people of the realme myght ſone haue the knolege of the ſeyd ſtatutes and ordynauncys, whych they were bounde to obſerve, and ſo by reaſon of that knolege to avoyd the danger and penaltes of the ſame ſtatutys, and alſo the better to lyff in tranquylyte and peaſe; whych dyscrete, charytable and reaſonable order, our moſt dred ſovereyne lorde that now ys, kyng Henry the VIII. hath continuyd, and folowyd, and cauſyd all the ſtatutys, that haue be made in hys dayes, to be alſo indytyde and wryttyn in our Englyſh tong, to the intente that all hys lege people myght haue the knoleg thereof. All whych goodly purpoſys and intentys, in my mynde ofte tymys reuoluyde, hath cauſyd me to take thys lytyll payne to tranſlate out of Frenche into Engliſhe the abbreviacyon of the ſtatutys, which conteyn forfeytours and penaltes, made before the fyrſt yere of the reyn of our late ſouerein lorde kyng Henry the VII. And alſo thoughe the ſtatutys, made as wel in the tyme of the ſeyde kyng Henry the VII. as in the tyme of our ſouerein lorde, that now ys, be ſufficyently indytid and writyn in our Englyſh tong, yet to them that be deſirous ſhortly to knowe the effect of them, they be

now more tedyouſe to rede, than though the mater and effect of them were compendyouſly abbreuiat: wherefore now, as farr as my ſymple wytt and ſmall lernynge wyll extende, I haue here takyn upon me to abbregg the effect of them more ſhortly in this lyttyll book, beſechyng all them, to whome the ſyght here of ſhall come, to accept hyt in gree; and though they ſhall fortune to fiynde any thynge myſreportyd, or omytted by my neglygens, elis by neglygens of the prynters, that yt wolde lyke them to pardon me, and to conſyder my good wyl, which haue intendid yt for a comyn welth, for the cauſis and conſideracyons before reherſyde; and alſo, that yt fortune them to be in dout in any poynt thereof, yet, yf it pleaſe them, they may reſorte to the hole ſtatute, whereof thys book is but a bregement, and in manere but a kalender. And forthermore I wyll aduertyſe every mon, that ſhall fortune to haue any matter in ure, to reſorte to ſome man, that ys lernyd in the laws of thys realme, to haue his councel in ſuch poyntis, which he thinkith doubtfull concernyng theſe ſeid ſtatutis, by the knolege wherof, and by the dylygent obſeruyng of the ſame, he may the better do hys dewte to hys prynce and ſouerine, and alſo lyf in tranquilite and peaſe wyth his neyghbour, accordyng to the pleaſure and commandment of all mighti God, to whom be eternal laud and glori. Amen.

Robert and William Copland; the firſt was ſervant to Wynken de Worde, as appears by his prologue to the Knight of the Swan, and by the will of Wynken de Worde, wherein he was a legatee. Whether he was one of Caxton's ſervants is uncertain; but be that as it will, he was one of the earlieſt printers, beſides ſtationer and bookſeller, as well as tranſlator and author. This may be obſerved from ſeveral of his books; and that he chiefly dwelt in Fleet-ſtreet, at the ſign of the Roſe Garland, to 1541 ;$\frac{8}{1}$ which year, under Robert Wyer, he is mentioned. He brought up his ſon William in the ſame Art, who followed the buſineſs in the ſame houſe and at the ſame ſign, and other places. He became one of the ſtationers company

company in 1556, and continued printing for himſelf and others till 1561. They are mentioned together, becauſe they both uſed the ſame mark and letter. The firſt production of Robert's was in 1515.

He printed the Introduction of Knowledge, by Andrew Borde, phyſician, which treateth of the natural diſpoſition of an Engliſhman, and of the money then uſed. In it is a cut of an Engliſhman, ſomewhat reſembling King Henry VIII. but naked, holding a piece of cloth over his arm, and a pair of ſhears in his other hand, with the following lines, expreſſing the fickle diſpoſition of the Engliſh.

I am an Engliſhman, and naked I ſtand here,
Muſing in my mynde, what rayment I ſhal were;
For now I were thys, and now I will were that,
Now I wyl were, I cannot tell what,———&c.

JOHN BUTLER, or BOULTER, who, we are informed, was a judge in the Court of Common-pleas, had a Printing-houſe at the ſign of St. John the Evangeliſt, in Fleet-ſtreet, in 1520, where he carried on but little buſineſs.

ROBERT WYER, an early printer, who printed many books without dates. He lived at the ſign of St. John Evangeliſt, in St. Martin's pariſh, in the Biſhop of Norwich's Rents, near Charing-Croſs, in 1524.

ROBERT REDMAN printed law as early as 1525, while Wynken de Worde, Pinſon, and Raſtell were living, as well as ſome others; ſo that one would be apt to conclude their patents were not always excluſive of others. He dwelt after Pinſon's death in his houſe, and continued the ſign of the George. His will, which is in the Prerogative office, is as follows: Robert Redman, ſtationer and freeman of London, in the pariſh of St. Dunſtan's in the Weſt, made his will the 21ſt day of October, 1540. His eſtates he left to his family. Forty pence to be given to the poor, at the day of his death. Elizabeth, his wife, to be ſole executrix; and William Peyghan,

Peyghan, and his ſon-in-law, Henry Smith, to be overſeers of this his will; and they to have for their labour at the diſcretion of his executrix.

RICHARD BANKS printed, and had others that printed for him, about twenty years. He dwelt and ſold books at ſeveral places, and had a patent for printing the Epiſtles and Goſpels, in the following words, granted in 1540.

Henry the eighth, by the grace of God, king of England and of France, defender of the Faith, lord of Ireland, and in earth ſupreme head immediately under Chriſt of the church of England. To all printers of books within this realm, and to all our letters hearing or ſeeing, greeting. Be it known to all, that we of our eſpecial grace have given privilege unto our well beloved ſubject Richard Banks, that no perſon within this realme, ſhall print any manner of books whatſoever that our ſaid ſubjects ſhall firſt print within the ſpace of ſeven years next enſuing the printing of every ſuch book ſo by him printed, upon pain of forfeiture of the ſame. Wherefore we will and command, that you, nor none of you, do preſume to print any of the ſaid books during the time aforeſaid; as you tender our pleaſure and will, avoid the contrary.

LAURENCE ANDREW, a native of Calais. He was a tranſlatior of divers authors before he learned the Art of Printing, which probably might be from John of Doeſborowe and Peter Treuers. Afterwards he practiſed it in Fleet-ſtreet, London, at the ſign of the Golden-croſs, by Fleet-bridge.

JOHN REYNES, bookſeller and bookbinder, dwelt in St. Paul's Church-yard, at the ſign of the St. George in 1527, if not before. Some books are ſaid to be printed by him, others for him; but there are many more that have his marks, and pretty devices on their covers; as the arms and ſupporters of JESUS CHRIST, with theſe words, REDEMPTORIS MUNDI ARMA.

THOMAS BERTHELET, Eſq; the King's Printer, dwelt at the ſign of Lucretia Romana, in Fleet-ſtreet; and had a patent granted

granted him at the deceaſe of Pinſon, and the firſt to be met with, for King's Printer, in theſe words:

Rex omnibus ad quos præſentes, &c. ſalutem. Sciatis quod nos de gratia nostra ſpeciali, ac ex certa ſcientia, et mero motu noſtris dedimus et conceſſimus, ac per præſentes damus et concedimus delecto ſervienti noſtro Thomæ Berthelet impreſſori noſtro quandam annuitatem, ſive quendam annualem redditum quatuor librarum ſterlingorum, habendum et annuatim percipiendum prædictam annuitatem, ſive annualem redditum quatuor librarum eidem Thomæ Barthelet, a feſto Paſchæ, anno regni noſtri viceſimo primo, durante vita ſua de theſauro noſtro ad receptum ſcaccarii noſtri per manus theſaurar. Et camerarii noſtrorum ibidem pro tempore exiſten. ad feſta ſancti Michaelis archangeli et Paſchæ per equales portiones, et quod expreſſa mentio, &c. in cujus, &c. teſtimonium rei apud Weſtminſterienſem, viceſimo ſecundo die Februarii, anno regni Henrici octavi viceſimo primo. Per breve de privato ſigillo.

His arms are deſcribed in a book marked 2. H. 5. in the college of arms, London, thus;

The armes and creſte of Thomas Barthelet of London, eſquyer, gentillman; he bereth aſure on a cheveron flore contre flore argent betwene three doves of the ſame, thre treſiles vert. per chreſt. upon his helm. out of a crounall ſilver two ſerpents endorſed aſure ventred gold open mouthed, langued and eyed geules, there tails comyng up in ſaulre under thire throtes, the endes of their tailes entering into their eres, langued and armed geules manteled geules, doubled ſilver, as more plainly apperith depicted in this margent; graunted and geven by me Thomas Hawley, alias Clarenceulx, kyng of armes, the firſt day of September in the thirde yere of the reygne of our ſoverange lorde kynge Edward the VI, &c.

As ſeveral books, and one in 1541, are ſaid to be printed in the houſe, late Thomas Barthelet's, he probably left off printing, or at leaſt employed others to print for him, ſome years before his death.

In the year 1546, he printed a proclamation to aboliſh ſuch books as contain pernicious errors and hereſies, wherein it is expreſſed that "None ſhall receive, take, have, or keep, in his or their poſſeſſion, the text of the New Teſtament of Tindal's or Coverdal's tranſlation in Engliſh, nor any other than is permitted by the act of parliament.

RICHARD FAWKES, ſometimes FAKES, is ſuppoſed to be a foreigner, and printer to the monaſtery Syon, and that he printed an indulgence in 1520.

JOHN HAUKYNS, whoſe place of reſidence and ſign are not known, printed, in 1533, Merlin's Prophecies, from whence we have made the following extract:

Seven and ten addyd to nine,
Of Fraunce her woe thys is the ſygne;
Tamys rivere twys y frozen,
Walke ſans wetyng ſhoes ne ho zen.
Then comyth foorthe, Ich underſtonde,
From town of Stoffe to fattyn Londe,
An herdie chyftan, woe the morne
To Fraunce, that evere he was borne.
Then ſhall the fyſhe beweyle his boſſe;
Nor ſhall grin berrys make up the loſſe,
Yonge Symnele ſhall again miſcarrye:
And Norways pryd again ſhall marrey.
And from the tree bloſums feele,
Ripe fruit ſhall come, and all is wele.
Reaums ſhall daunce honde in honde,
And it ſhall be merrye in old Inglonde.
Then old Inglonde ſhall be no more,
And no man ſhall be ſorrie therefore.
Geryon ſhall have three hedes agayne,
Till Hapsburgh makyth them but twayne.

WILLIAM RASTALL, Son of John Raſtall, of London, printer, by Elizabeth his wife, ſiſter to Sir Thomas More, knight, was born in the city of London, and educated in claſſical

claſſical learning. In 1525, being ſeventeen years old, he was ſent to Oxford to complete his education, after which he became a ſtudient in Lincoln's Inn; and was, in 1554, made a ſerjeant at law, and a little before the death of queen Mary was appointed one of the juſtices of the Common-pleas. He was a zealous Roman catholic, and the chief production of his preſs was law and religious controverſy. On the acceſſion of queen Elizabeth he retired to Louvain, where he died in 1565.

JOHN TOYE printed at London, in Paul's Church-yard, at the ſign of St. Nicholas, in 1531.

JOHN BYDDLE, otherwiſe called SALISBURY, but for what reaſon it is not ſaid. He was a ſtationer and printer, and appears to have ſold books in the year 1533, if not before. It is probable that he was apprentice to Wynken de Worde. He firſt kept ſhop at the ſign of our Lady of Piety, but afterwards moved to Wynken de Worde's houſe, and was one of his executors, as appears by Worde's will already mentioned.

In the 25th year of Henry VIII. being 1533, we find the following act, touching the importation and binding of books:

Whereas by the proviſion of a ſtatute, made in the firſt year of the reign of king Richard the third, it was provided in the ſame act, that all ſtrangers repairing into this realm, might lawfully bring into the ſaid realm, printed and written books, to ſell at their liberty and pleaſure. 2. By force of which proviſion there hath come into this realm, ſithen the making of the ſame, a marvelous number of printed books, and daily doth; and the cauſe of making of the ſame proviſion ſeemeth to be, for that there were but few books, and few printers, within this realm at that time, which could well exerciſe and occupy the ſaid ſcience and craft of Printing: nevertheleſs, ſithen the making of the ſaid proviſion, many of this realm, being the king's natural ſubjects, have given themſelves ſo diligently to learn and exerciſe the ſaid craft of Printing, that at this day there be within this realm a great number of cunning and expert in the ſaid ſcience or craft of Printing, as able to exerciſe the

ſaid

ſaid craft in all points, as any ſtranger in any other realm or country. 3. And furthermore, where there be a great number of the king's ſubjects within this realm, which live by the craft and myſtery of binding of books, and that there be a great multitude well expert in the ſame, yet all this notwithſtanding there are diverſe perſons, that bring from beyond the ſea great plenty of printed books, not only in the Latin tonge, but alſo in our maternal Engliſh tonge, ſome bound in boards, ſome in leather, and ſome in parchment, and them ſell by retail, whereby many of the king's ſubjects, being binders of books, and having no other faculty wherewith to get their living, be deſtitute of work, and like to be undone, except ſome reformation be herein had. Be it therefore enacted by the king our ſovereigne lord, the lords ſpiritual and temporal, and the commons in this preſent parliament aſſembled, and by authority of the ſame, that the ſaid proviſo, made the firſt year of the ſaid king Richard the third, that from the feaſt of the nativity of our Lord God next coming, ſhall be void and of none effect.

II. And further, be it enacted by the authority aforeſaid, that no perſons, reſiant, or inhabitant, within this realm, after the ſaid feaſt of Chriſtmas next coming, ſhal buy to ſell again, any printed books, brought from any parts out of the king's obeyſance, ready bound in boards, leather, or parchment, upon pain to loſe and forfeit for every book bound out of the ſaid king's obeyſance, and brought into this realm, and brought by any perſon or perſons within the ſame to ſell again contrary to this act, 6s. 8d.

III. And be it further enacted, by the authority aforeſaid, that no perſon or perſons, inhabitant, or reſiant, within this realm, after the ſaid feaſt of Chriſtmas, ſhall buy within this realm, of any ſtranger bourn out of the king's obedience, other then of denizens, any manner of printed books, brought from any the parts beyond the ſea, except only by engroſs, and not by retail, upon pain of forfeiture of 6s. 8d. for every book ſo bought by retail, contrary to the form and effect of this eſtatute.

eſtatute. 2. The ſaid forfeitures to be always levied of the buyers of any ſuch books contrary to this act, the one half of the ſaid forfeitures to be to the uſe of our ſovereign lord the king, and the other moiety to be to the party, that will ſeize, or ſue for the ſame in any of the king's courts, to be by bill, plaint, or information, werein the defendent ſhall not be admitted to wage his law, nor no protection, ne eſſoin ſhall be unto him allowed.

IV. Provided always, and be it enacted by the authority before ſaid, that if any of the ſaid printers, or ſellers of printed books, inhabited within this realm, at any time hereafter, happen in ſuch wiſe to enhance, or encreaſe the prices of any ſuch printed books in ſale or binding, at too high and unreaſonable prices, in ſuch wiſe as complaint be made there of unto the king's highneſs, or unto the lord chancellor, lord treaſurer, or any of the chief juſtices of the one bench, or the other, that then the ſame lord chancellor, lord treaſurer, and two chief juſtices, or two of any of them, ſhall have power and authority to enquire thereof, as well by the oaths of twelve honeſt and diſcreet perſons, as otherwiſe by due examination by their diſcreſſion. 2. And after the ſame enhauncing and encreaſing of the ſaid prices of the ſaid books and binding, ſhall be ſo found by the ſaid twelve men, or otherwiſe, by examination of the ſaid lord chancellor, lord treaſurer, and juſtices, or two of them at the leaſt, that then the ſame lord chancellor, lord treaſurer, and juſtices, or two of them at the leaſt, from time to come, ſhall have power and authority to reform and redreſs ſuch enhauncing of the prices of printed books from time to time by their diſcreſſions, and to limit prices as well of the books, as for the binding of them. 3. And over that, the offender or offenders thereof being convict by examination of the ſame lord chancellor, lord treaſurer, or two juſtices, or two of them, or otherwiſe, ſhall loſe and forfeit for every book by them ſold, whereof the price ſhall be enhanced for the book,

or

or binding thereof, three ſhillings four-pence, the one half thereof ſhall be to the king's highneſs, and the other half to the parties greived, that will complain upon the ſame, in manner and form before rehearſed.

THOMAS GIBSON, beſides being a printer, was a ſtudious man, and compiled the firſt Concordance to the Engliſh New Teſtament, 1534.

JOHN GOWGHE, GOUGE, or GOUGH, printer, ſtationer, and author, dwelt at the ſign of the Mermaid, in Cheapſide, near the entrance to St. Paul's; and afterwards removed to Lombard-ſtreet.

WILLIAM MARSHALL, ſeems to have been a gentleman or Merchant, who had intereſt at court, and procured a licence for printing the fine Reformed or Proteſtant Primer from the Cantabrigians and Oxonians caſting off the pope's ſupremacy the year before; which met with the approbation and protection of Anna Bolleyne, 1535.

ROGER LATHAM, as appears by a Latin grammar, among the late Earl of Oxford's books. He dwelt in the Old Bailey in 1535.

RICHARD GRAFTON, Eſq. ſeems to have been born at London the latter end of king Henry VIIths time; however, he appeared as a printer in the reigns of king Henry VIII. king Edward VI. queen Mary, and queen Elizabeth: through all which reigns we ſhall endeavour to trace him as far as the intelligence we can procure will permit. It is uncertain whether he was a ſtationer, but it is natural to ſuppoſe he was brought up to the profeſſion of a printer, ſince he exerciſed the art in the early part of his life, and continued it for ſo long a duration. He enjoyed a liberal education, and by his writings muſt have underſtood the languages. His original letters to archbiſhop Cranmer and lord Cromwel, ſhew that he was encouraged by, and even admitted to the converſation of the nobility of the great men of his time, in which he mentions his being a grocer.

In

In 1537, he profeſſed and practiſed printing in London. Previous to his living in London he dwelt at Antwerp, where he printed Tindal's New Teſtaments and afterwards his Bible, reviſed and corrected by Miles Coverdale. Some impreſſions of the former having been diſperſed in England, they were bought up by Cuthbert Tonſtal, then biſhop of London, and burnt at St. Paul's Croſs.

The publication of this New Teſtament occaſioned the Biſhop of London to iſſue the following prohibition:

Cuthbert, by the permiſſion of God, biſhop of London, unto our well beloved in Chriſt, the arch-deacon of London, or to hys officiall, health, grace, and benediction. By the ducty of our paſtorall office, we are bounde diligently with all our power to foreſee, provide for, roote out, and put away all thoſe thynges, which ſeem to tend to the peril, and daunger of our ſubjects, and eſpecially to the deſtruction of their ſoules. Wherefore we hauyng underſtandyng, by the report of divers credible perſons, and alſo by the evident apparaunce of the matter, that many children of iniquitie, maintayners of Luthers ſect, blynded through extreame wickedneſs, wandrying from the way of truth, and the catholicke fayth, craftely have tranſlated the New Teſtament into our Engliſh tongue, entermedlyng therewith many hereticall articles, and erroneous opinions, pernicious and offenſive, ſeducyng the ſimple people attemptyng by their wicked and perverſe interpretations, to prophanate the majeſtye of the ſcripture, which hitherto hath remained undefiled, and craftely to abuſe the moſt holy word of God, and the true ſenſe of the ſame, of the which tranſlation there are many bookes imprinted, ſome with gloſes, and ſome without, contayning in the Engliſhe tongue that peſtiferious and moſt pernicious poiſon, diſperſed throughout all our dioceſſe of London in great number; which truly, without it be ſpeedily foreſeene, wythout doubt will contaminate, and infect the flock committed to us, with moſt deadly poyſon and hereſie, to the grieuous peril and danger of the ſoules committed

mitted to our charge, and the offence of God's divine majeſtie: wherefore we Cuthbert the biſhop aforeſaid, grevouſly ſorrowyng for the premiſſes, willyng to withſtand the crafte and ſubtletie of the ancient enemy, and hys miniſters, which ſeek the deſtruction of my flock, and with a diligent care to take hede unto the flock, committed to my charge, deſiring to provide ſpeedy remidies for the premiſes; we charge you jointly and ſeverally, and by vertue of your obedience ſtraightly enjoyn and commaunde you, that by our authority, you warn, or cauſe to be warned, all and ſingular, as wel exempt as not exempt, dwelling within your arch deaconries, that within xxx days ſpace, whereof x dayes ſhall be for the firſt, x for the ſecond, and x for the third peremtory terme, under paine of excommunication, and incurring the ſuſpicion of hereſie, they do bring in, and really deliver unto our vicare generall, all and ſingular ſuch bookes conteyning the tranſlation of the New Teſtament in the Engliſhe tongue; and that you doe certifie us, or our ſayd comiſſarye, within ii monethes after the day of the date of theſe preſentes, duely, perſonally, or by your letters, together with theſe preſents, under your ſeals, what you have done in the premiſſes, under pain of contempt. Given under our ſeale the xxiii of October, in the v yere of our conſecration, anno 1526.

Another commiſſion, in like manner and ſame form, was ſent to the three other archdeacons, viz. Middleſex, Eſſex, and Colcheſter, for the execution of the ſame matter, under the biſhop's ſeal.

It is very plain, that the biſhop of London's prohibition was very little regarded, and not very readily obeyed; the biſhops and clergy therefore made great complaints to the king of this tranſlation, on which his majeſty reſolved to take this matter into conſideration himſelf. In 1533, the Convocation met, and among other things, decreed, that the Scripture ſhould be tranſlated into the vulgare tongue; but at that time it was not carried into execution.

In

Grafton and Whitchurch's names are ſometimes printed ſeparately in the ſame books; particularly thoſe which they printed with the royal privilege "ad imprimendum ſolum:" as the Bible, new Teſtaments, and Primers. In printing the ſtated number, when ſo many as were to bear Grafton's name were completed, his name was taken out of the form, and Whitchurch's inſerted in its place.

He lived in a part of the diſſolved houſe of the Grey-Friars, which was afterwards granted by king Edward VI. for an hoſpital for the maintenance and education of orphans, called Chriſt's Hoſpital. It does not appear that Grafton dwelt in any other houſe. He took for his rebus, in alluſion to his name, a Tun, with a Graft Tree growing through it, with this motto: SUSCIPITE INSITUM VERBUM. IACO. I.

His firſt work was the Engliſh Bible printed abroad in 1535, a preſent of Six of which he made to archbiſhop Cranmer and lord Cromwel: perhaps it was at Paris, or Marsburgh in Heſſia, for Francis I. king of France granted a licence to him and Edward Whitchurch to print an Engliſh Bible there; and, as it was a work of ſuch importance, we hope our Readers will not be diſpleaſed with the following account of it.

In 1535, the firſt edition of the whole Bible, by Miles Coverdale, was publiſhed in the Engliſh tongue. It was a folio dedicated to the king, in the following manner:

"Unto the mooſt victorious prynce and our mooſt gracyous ſoveraygne lorde kynge Henry the eyghth, kynge of Englande and of France, Lorde of Irelande, &c. Defendour of the fayth, and under God the cheſe ſuppreme heade of the church of Englande."

"The ryght and juſt adminiſtracyon of the lawes that God gave unto Moſes and unto Joſua: the teſtimonye of faythfulneſs that God gave of David: the plenteous abundaunce of wyſedome that God gave unto Salomon: the lucky and proſperous age with the multiplicacyon of ſede which God gave unto Abraham and Sara his wyfe, be geven unto you,

mooſt gracyous prynce, with your deareſt juſt wyfe and mooſt vertuous prynceſſe quene Jane. Amen."—This dedication is thus ſubſcribed,

"Your graces humble ſubjecte and daylye Oratour, Myles "Coverdale."

Coverdale was a native of Yorkſhire, and afterwards profeſſed of the houſe of Auſtin Friers in Cambridge, of which Dr. Barnes was prior, who was burnt for pretended hereſy. One of this name took the degree of batchelor of canon law, A.D. 1530, but this ſeems too late for our Coverdale. However, entertaining the ſame opinions with his prior, and finding himſelf in danger by ſo doing, fled beyond ſea, where he chiefly applied himſelf to the ſtudy and tranſlation of the Holy Scriptures.

In this dedication he tells his majeſty, that "the blynd biſhop of Rome no more knew what he did when he gave him this title, Defender of the Faith, than the Jewiſh biſhop Cayphas when he propheſied, that it was better to put Chriſt to death, than that all the people ſhould periſh: that the pope gave him this title, becauſe his highneſs ſuffered his biſhops to burne God's word the root of faith, and to perſecute the lovers and miniſters of it, where in very deed he prophecyed, that by the righteous adminiſtration of his grace the faith ſhould be ſo defended, that God's word, the mother of faith, ſhould have its free courſe thorow all chriſtendome, but eſpecially in his graces realme: that his grace in very deed ſhould defende the faith, yea even the true faith of Chriſt, no dreames, no fables, no hereſye, no papiſtical inventions, but the uncorrupt faith of God's moſt holy word; which, to ſet forth, his highneſs with his moſt honourable council applied all ſtudie and endeavour."

He next obſerved to his majeſty, that "forſomuch as the word of God is the only truth that driveth away all lyes, and diſcloſeth all juggling and deceit, therfore is our Balaam of Rome ſo loth that the Scripture ſhould be known in the mother-tongue, leſt if kings and princes (eſpecially above all other)

other) were exercyſed therin, they ſhould reclaim and chalenge again their due authority, which he falſely hath uſurped ſo many years, and ſo to tie him ſhorter; and leſt the people, being taught by the word of God, ſhould fall from the falſe fayned obedience of him and his diſguiſed apoſtles unto the true obedience commanded by God's own mouth, as namely to obey their prince, their father and mother, &c. and not to ſtep over them to enter into his painted religions.——For that the Scripture declareth moſt abundantly, that the office, authoritie and power given of God unto kings is in earth above all other powers: that as ther is nothing above God, ſo is ther no man above the king in his realme; but that he only under God is the chief head of all the congregation and church of the ſame. And in token that this is true, he ſaid, ther hath been of old antiquitie, and was yet unto that day, a loving ceremonie uſed in our realme of England, that when the king's ſubjects read his letters, or begun to talk or diſcourſe of his majeſtie, they moved their bonnets for a ſign and token of reverence unto him, as to their moſt ſovereign lord and head under God, which thing no man uſed to do to any biſhop:—that no prieſt or biſhop is exempt (nor can be lawfully) from the obedience of his prince:—that Aaron was obedient unto Moſes; Eleaſar and Phineas were under the obedience of Joſua: that Nathan the prophet fell down to the ground before king David; he had his prince in ſuch reverence, he made not the king for to kiſs his foot, as the biſhop of Rome maketh emperors to do, notwithſtanding he ſpared not to rebuke him, and that right ſharply when he fell from the word of God to adultery and manſlaughter: for he was not afraid to reprove him of his ſins, no more than Helias the prophet ſtode in fear to ſay unto king Achab, it is thou and thy father's houſe that trouble Iſrael, becauſe ye have forſaken the commandments of the Lord, and walk after Baal; and as John Baptiſt durſt ſay unto kynge Herode, it is not lawful for thee to take thy brother's wife?"

He

He next takes notice of the intolerable injuries done unto God, to all princes, and the commonalties of all chriſtian realms, ſince, "they who ſhould be only the miniſters of God's word became Lords of the world, and thruſt the true and juſt princes out of their rooms." This he imputes to "the ignorance of the Scripture of God, and to the light of God's word being extinct, and God's law being clean ſhut up, depreſſed, caſt aſide, and put out of remembrance." But he adds, that "by the king's moſt righteous adminiſtration it was now found again; and that his majeſty, like another Joſia, commanded ſtraitly, that the law of God ſhould be read and taught unto all the people."

As to the preſent tranſlation, Coverdale obſerves here, and in his epiſtle to the reader, that "it was neither his labour nor deſire to have this work put into his hand, but that being inſtantly required to undertake it, and the Holy Ghoſt moving other men to do the coſt thereof, he was the more bold to take it in hand. Beſides, he conſidered how great pitie it was, that the Engliſh ſhould want ſuch a tranſlation ſo long, and called to his remembrance the adverſitie of thoſe who were not only of ripe knowledge, but would alſo with all their hearts have performed that they begun, if they had not had impediments. According therefore as he was deſired, he took the more upon him, he ſaid, to ſet forth this ſpecial tranſlation, not as a checker, reprover or deſpiſer of other men's tranſlations, but lowly and faithfully following his interpreters, and that under correction. Of theſe, he ſaid, he made uſe of five different ones, who had tranſlated the Scriptures not only into Latin, but alſo into Dutch." Accordingly he made this declaration, that he "had neither wreſted nor altered ſo much as one word for the maintenance of any manner of ſecte, but had with a clear conſcience purely and faithfully tranſlated out of the foregoing interpreters, having only the manifeſt truth of the Scripture before his eyes." But becauſe ſuch different tranſlations, he ſaw, were apt to offend weak minds, he therefore added,

added, that " he was ſure that there came more underſtanding and knowledge of the Scripture by theſe ſundry tranſlations than by all the gloſſes of our ſophiſtical doctors. The readers therefore, he ſaid, ſhould not be offended though one call a Scribe that another calleth a Lawyer, or Elders that another calleth Father and Mother, or Repentance that another calleth Penance or Amendment. For if we were not deceived by men's traditions, we ſhould find no more diverſitie between theſe terms than between four-pence and a groat. And this manner, he ſaid, he had uſed in this his tranſlation, calling it in ſome place Penance that in another he called Repentance; and that not only becauſe the interpreters had done ſo before him, but that the adverſaries of the truth might ſee, that we abhor not this word Penance no more than the interpreters of Latin abhor pœnitere when they read reſipiſcere. Only he deſired, that God's people be not blinded in their underſtanding, leſt they believe Penance to be ought ſave a very Repentance, Amendment, or Converſion unto God, and to be an unfained New Creature in Chriſt, and to live according to his Lawe. For elſe ſhall they fall into the old blaſphemie of Chriſt's blood, and believe, that they themſelves are able to make ſatisfaction unto God for their own ſins."

He concluded his dedication to the king with telling his grace, that " conſidering his imperial majeſtie not only to be his natural ſoveraygne liege lord and chefe Head of the church of England, but alſo the true defender and maintener of God's lawes, he thought it his dutie and to belonge unto his allegiance, when he had tranſlated this Bible, not only to dedicate this tranſlation to his highneſs, but wholly to commit it unto him, to the intent that if any thing therin be tranſlated amiſs, it might ſtand in his grace's hands to correct it, to amend it, to improve it, yea and clean to rejecte it, if his godly wiſdom ſhould think it neceſſary." The ſame humble opinion of this his performance, he expreſſes at the cloſe of his

his Epiſtle to the Reader, that " though the Scripture be not worthily miniſtred unto him in this tranſlation by reaſon of his rudeneſs, yet if he was fervent in his prayer, God ſhould not only ſend it him in a better ſhape by the miniſtration of other that began it afore, but ſhall alſo move the hearts of them which as yet medled not with all to take it in hand."

By what Coverdale here ſays to the king, it ſeems plain, that it was now allowed by his authority, that the Holy Scriptures ſhould be had and read in Engliſh. The ſame is as plainly intimated in a little MS. Manual of Devotions, which, according to the tradition of the worthy family in which it is preſerved, was the preſent of queen Anne Boleyn to her maids of honour: " Grante us, moſt mercyful father, this one of the greateſt gyftes that ever thowe gaveſt to mankynde, the knowledge of thie holy wille and gladde tidinges of oure ſaluation, this greate while oppreſſed with the tyrannye of thy adverſary of Rome and his fautors, and kepte cloſe undre his Latyne Lettres, and now at length promulgate publyſhed and ſette at lybertye by the grace poured into the harte of thy ſupreme power our prince, as all kinges hartes be in thie hande, as in the olde lawe dydeſt uſe lyke mercye to thie people of Iſraell by thie hie inſtrument the good king Joſia, whiche reſtored the temple decayed to his former beawtie, abolyſhed all worſhippynge of images and ydolatrye, and ſette abrode the lawe by the ſpace of many hundred yeres befor clean oute of remembraunce."

There is a plain inconſiſtency with the title or preamble of the dedication to the king, wherein, as has been before obſerved, Coverdale mentions the king's deareſt juſt wife Jane, whereas it is certain, the king was not married to her till May 20, 1536, more than half a year after the date of finiſhing this Bible. The only way I can think of to reconcile this difference, is thus; that, after this Bible's being finiſhed at the preſs in October, Coverdale, hearing from his friends in England, that queen Anne was declining at court, thought it

it prudent to defer the publication of it till he ſaw what turn affairs would take, and after the king's marrying queen Jane, who was thought to favour the Reformation, then made the fore-mentioned dedication to the king, or however, altered the title of it as it ſtands now, and reprinted it. This laſt is the more probable, as in another copy of this tranſlation, which has this dedication, the text, character, and every thing elſe alike or the ſame with this, it is "your deareſt juſt wyfe and moſt vertuous princeſſe quene Anne."

The convocation of the province of Canterbury aſſembled June 9, the year 1536, Dr. Heylin tells us that the clergy then agreed upon a form of a petition to be preſented to the king, that he would graciouſly indulge unto his ſubjects of the laity, the reading of the Bible in the Engliſh tongue, and that a new tranſlation of it might be forthwith made for that end and purpoſe. By this it appears, that the clergy did not approve of the tranſlation already made by Tyndal and Coverdale, and that their attempt, which they made two years ago to have the royal permiſſion to make a new one, did not ſucceed.

Soon after the finiſhing this Bible, were publiſhed by lord Cromwel, keeper of the privy ſeal, and vicegerent to the king for and concerning all his juriſdiction eccleſiaſtical within his realme, "Injunctions to the clergy, by the authorite of the king's highneſſe," the ſeventh of which was as follows:

"That every perſon or proprietary of any pariſh churche within this realme ſhall on this ſide the feaſt of St. Peter ad vincula [Auguſt 1] nexte comming prouide a boke of the whole Bible, both in Latin and alſo in Engliſh, and lay the ſame in the quire for everye man that will to loke and read theron: and ſhall diſcourage no man from the reading any parte of the Bible either in Latin or Engliſh, but rather comfort, exhort, and admoniſh every man to read the ſame as the very word of God and the ſpiritual foode of manne's ſoul, whereby they may the better knowe their duties to God, to their ſoueraigne lord the king and their neighbour: ever gentilly and charitably exhorting

exhorting them, that, uſing a ſober and modeſt behavioure in the reading and inquiſition of the true ſenſe of the ſame, they doo in no wiſe ſtifly or eagerly contend to ſtryve one with another about the ſame, but referre the declaration of thoſe places that be in controverſie to the judgemente of them that be better learned." This ſeems a confirmation of Coverdale's Bible being licenſed by the king, ſince by this injunction it is ordered to be had in churches, and there read by any that would, there being no other Bible in Engliſh at this time than Coverdale's.

Whether the archbiſhop had a mind to have Tyndal's prologues and notes reprinted, or the printers thought ſuch an edition would ſell well, we find the next year publiſhed another edition of the Engliſh Bible in Folio, with the following title:

The Byble, which is all the Holy Scripture, in which are contayned the Olde and Newe Teſtament, truely and purelye tranſlated into Englyſh. By Thomas Matthewe.

At the beginning of the Prophets are printed on the top of the page the initial letters R. G. i. e. Richard Grafton, and at the bottom E. W. i. e. Edward Whitchurch, who were printers, and at whoſe charge and expence this impreſſion was made. At the end of the Old Teſtament are the initial letters W. T. i. e. William Tyndal, as if it was tranſlated all by him.

However this be, Cranmer, who had been promoted to the ſee of Canterbury four years before, favoured this edition of the Engliſh Bible, and by his intereſt with lord Cromwel not only procured the royal licence for it, but that in the injunctions, which, as the king's vicar-general, Cromwel publiſhed the next year, " the clergy ſhould be ordered to provyde on thys ſyde the feaſte of N. next comyng one booke of the whole Byble of the largeſt volume in Engliſh, and the ſame ſet up in ſome convenient place within their churches that they have cure of, wheras their pariſhioners might moſt commodiouſly reſort to the ſame and read it: and that the charges of this book

ſhould

ſhould be ratably borne betweene them and the pariſhioners aforeſaid; that is to ſay, thone half by the parſon, and the other half by them," &c. as in the injunctions, 1536, beforementioned.

A declaration was likewiſe publiſhed by the king, to be read by the curates of the ſeveral churches, wherein they were to tell the people, "that it had pleaſed the king's majeſtie to permit and command the Bible, being tranſlated into their mother tongue, to be ſincerely taught by them, and to be openly layd forth in every pariſh church." But it was obſerved, that notwithſtanding theſe injunctions, &c. the curates were very cold in this affair; and that therefore they read the king's injunctions and declaration in ſuch a manner, that ſcarce any body could know or underſtand what they read. Too many of the people likewiſe, how fond ſoever they appeared to be of the holy Scriptures, made but an ill uſe of the liberty now granted them of reading or hearing them read in the tongue wherein they were born. Inſtead of reading this holy book to learn their duty, and to ſpeak and act as chriſtians, they read it to ſatisfy their vain curioſity and indulge their humours, and accordingly contended and diſputed about what they read in alehouſes, and other places very unfit for ſuch conferences. This therefore was another part of the deſign of the above-mentioned declaration, to caution the people againſt taking ſuch indecent liberties, and to exhort them to make a better uſe of this privilege which the king had now granted them.

Grafton, one of the undertakers of this edition, complained to lord Cromwel, that "there were ſome who did not believe, that it had pleaſed the king's grace to licenſe it, and therefore deſired it might be licenſed under the privy-ſeal, which, he ſaid, would be a defence at this preſent, and in time to come, for all enemies and adverſaries of the ſame." He likewiſe intimated to his lordſhip, a deſign of printing this Bible upon him by the Dutch printers, in a leſs volume and ſmaller letter,

that ſo they might underſell him, which might be to his and his friends ruin, he having expended on this edition 500 pounds. He therefore deſired of his lordſhip to obtain for him of the king, that " none ſhould print this Bible but himſelf for three years." His letter to archbiſhop Cranmer is dated 13 Auguſt 1537.

The Dutch printers, as has been ſaid before, had a deſign to print upon Grafton and Whitchurch their late edition of the Engliſh Bible, as they had done before Tyndal's of the New Teſtament alone. This would have been a very great loſs to them, as well as an injury and wrong done to the publick. Of this deſign therefore Grafton complained in a letter to their great friend the lord privy-ſeal. He repreſented to his lordſhip the great expence they had been at in procuring this edition, no leſs than 500 pounds, a great part of which they muſt neceſſarily loſe if the Dutch went on with their deſign to print it again, in a leſs volume and ſmaller letter, and thereby to underſell them. But that not only they, but the public, would ſuffer by this act of piracy, ſince it was like to prove a very bad edition both for paper and print, and exceedingly erroneous and incorrect; for that the printers were Dutchmen that could neither ſpeak nor write true Engliſh, and were generally ſo covetous as not to give ſufficient encouragement to any learned men to overſee and correct the preſs. An inſtance of this we had before in Joye, who very juſtly complained of the little he had allowed him for his pains, in correcting a very faulty copy, which had been made ſo through the Dutchmen's ignorance of the language, and their haſte and careleſſneſs in compoſing. Therefore Grafton deſired the favour of lord Cromwel to obtain for him of the king the privilege of the ſole printing this Bible for three years. To which he added another requeſt, that every curate might be obliged to have one of theſe Bibles, and every abby ſix: by which it ſhould ſeem as if he intended another impreſſion, ſince the number already printed, viz. 1500, was no wiſe ſufficient to anſwer ſo large a demand.

However

However this be, a reſolution was certainly taken to reviſe this edition of Matthews's, and to print it again without the prologues or annotations, at which great offence was pretended to be taken, as containing matters heretical, and very ſcandalous and defamatory. For this purpoſe were Grafton and Whitchurch employed, who, becauſe at that time there were in France better printers and paper than could be had here in England, procured the king's letters to the French king for the liberty of printing it at Paris. Accordingly they had the royal licence ſo to do, and had almoſt finiſhed their deſign, when by an order of the inquiſition, dated Decem. 17, 1538, the printers were inhibited under canonical pains to print the ſaid Engliſh Bible, and were had before the inquiſition, and charged with hereſy. The Engliſh, who were there to correct the preſs and take care of the impreſſion, were all forced to flee, and the impreſſion, conſiſting of 2500 books in number, was ſeized and confiſcated. But, by the encouragement of lord Cromwel, ſome of the Engliſh returned to Paris, and got the preſſes, letters, and printing-ſervants, and brought them over to London, where they reſumed the work, and finiſhed it next year.

Mr. Thoreſby mentions the New Teſtament printed at Paris by biſhop Bonner's means in 8vo, in two columns, Engliſh and Latin, the latter of which was ſmaller than the other: and obſerves of it, that in it, 1 Peter ii. 13. was rendered unto the kynge as unto the cheſe heade.

In November 1539, the king by his letters patent directed to all and ſingular printers and bookſellers within this his realm, &c. appointed the lord Cromwel, keeper of his privy-ſeal, to take ſpecial care and charge, "that no manner of perſon or perſons within this his realm, ſhall enterprize, attempt, or ſet in hand to print any Bible in the Engliſh tongue, of any manner of volume during the ſpace of five years next enſuing the date thereof, but only all ſuch as ſhall be deputed, aſſigned and admitted by the ſaid lord Cromwel."

Accordingly

Accordingly it appears by the Bibles printed this very year his lordſhip aſſigned others beſides Grafton aud Whitchurch, as John Biddel, Thomas Barthlet, &c. to print Bibles in the Engliſh tongue.

CRANMER's or the Great Bible.

The firſt of theſe printed this year is a Bible in a large folio, with the following title: the Byble in Englyſhe, that is to ſay, the content of all the holy ſcripture bothe of the olde and newe teſtament, truly tranſlated after the veryte of the Hebrue and Greke textes by the dylygent ſtudye of dyuerſe excellent learned men, expert in the forſayde tonges.

Prynted by Richard Grafton and Edward Whitchurch,

Cum priuilegio ad imprimendum ſolum. 1539.

Round this title, in a border, is the following repreſentation finely cut in wood, and deſigned, it is ſaid, by Hans Holben. On the top of it is a repreſentation of the Almighty in the clouds of Heaven, with both his hands ſtretched out, and two labels going from his mouth. On that going towards his right hand are the following words, Verbum quod egredietur de me non revertetur ad me vacuum, ſed faciet quæcunque volui, Eſa. lv. His left hand points to the king, who is repreſented kneeling at ſome diſtance bare-headed, and his hands lifted up towards heaven, with his crown on the ground before him, and a label going out of his mouth. On the label which comes from the Almighty is this text, Inveni virum juxta cor meum, qui faciet omnes voluntates meas, Ac. xiii. to which anſwers that proceeding from the king, Lucerna pedibus meis verbum tuum, Pſal. cxvii. Underneath the Almighty is the king again repreſented ſitting in his throne, with his arms before him at his feet. On his right hand ſtand two biſhops bare-headed, and their mitres on the ground, in token, as it ſhould ſeem, of their acknowledgment of the king's ſupremacy. The king gives to him a book ſhut, with theſe words on the

cover

cover, VERBVM DEI, and theſe words on a label going out of his mouth, Hec precipe et doce, tit. iiii. The biſhop receives it bending his right knee. On the king's left hand ſtand ſeveral of the lords temporal, to one of which he delivers a book claſped with VERBVM DEI on the cover of it, and the following wordes on one label, A me conſtitutum eſt et decretum ut in univerſo imperio et regno meo tremiſcant et paveant deum viventem, Daniel vi. and on another label this text, Quod iuſtum eſt iudicate, ita parvum audietis ut magnum, deut. primo. The nobleman receives the book bending his left knee. Underneath the biſhops ſtands archbiſhop Cranmer, with his mitre on his head, and habited in his rochet or ſtole over it. Before him is one kneeling with a ſhaven crown, and habited in a ſurplice, to whom the archbiſhop delivers a book claſped, with the words VERBVM DEI on the cover of it, and ſaying to him theſe words as they are in a label coming out of his mouth, Paſcite quod in vobis eſt gregem chriſti, 1 Pet. v. Behind the archbiſhop ſeems to ſtand one of his chaplains, and at his feet are placed his coat of armes within a garland, the ſame with thoſe before his life by archbiſhop Parker, only here diſtinguiſhed by the creſcent as the arms of a younger family. Under the lords temporal ſtands lord Cromwel the king's vicegerent, as appears by his arms placed at his feet as the archbiſhop's are: his lordſhip is repreſented ſtanding with his cap on, and a roll of paper in one hand, and in the other a book claſped, with VERBVM DEI on the cover of it, which he delivers to a nobleman, who receives it of him bare-headed, with theſe words on a label going out of his mouth, Diverte a malo et fac bonum, inquire pacem et ſequere eam, Pſalmo xxxiii. At the bottom on the right hand is repreſented a prieſt with his ſquare cap on in a pulpit, preaching to a pretty large auditory of perſons of all ranks and qualities, orders, ſexes and ages, men, women, children, nobles, prieſts, ſoldiers, tradeſmen and countrymen; who are repreſented ſome ſtanding and others ſitting on forms, and expreſſing themſelves

themſelves very thankful. Out of the preacher's mouth goes a label with theſe words, "Obſecro igitur primum omnium fieri obſecrationes orationes, poſtulationes, gratiarum actiones pro omnibus hominibus, pro regibus, &c. 1 Tim. ii. On the right ſide of the pulpit are theſe words, VIVAT REX, and in labels coming from the peoples and childrens mouths, VIVAT REX, GOD SAVE THE KING, to expreſs the great and univerſal joy and ſatisfaction which all the king's ſubjects, high and low, great and little, had, and their thankfulneſs to the king, for his granting them this privilege of having and reading the Holy Scriptures in their mother-tongue. On the left ſide are repreſented priſoners looking out of the priſon grates, and partaking of this great and common joy."

Grafton was in ſo much favour, that we find in Rymer's Fœdera a patent dated Jan. 28, 1543, as follows.

Pro divino ſervicio, de libris imprimendis.

Henry the eighth, by the grace of God, &c. To all prynters of bookes within this our realme, and to all other our officers, miniſters, and ſubjectes, theis our letters patents hering or ſeing greting. We do you to underſtand, that wherein tymes paſt it hath been uſually accuſtomed, that theis bookes of divine ſervice, that is to ſey, the maſſe booke, the graill, the antyphoner, the himptuall, the portans, and the prymer, both in Latyn and in Englyſhe of Sarum uſe, for the province of Canterbury, have been prynted by ſtrangiers in other, and ſtrange countreys, partely to the great loſſe and hynderance of our ſubjectes, who both have the ſufficient arte, feate and treade of Printing, and by imprinting ſuche bookes myght profitably, and to thuſe of the commonwelthe, be ſet on worke, and partely to the ſetting forthe the byſhopp of Rome's uſurped auctoritie, and keping the ſame in contynuall memorye, contrary to the decrees, ſtatutes, and lawes, of this our realme; and conſidering alſo the greate expences and proviſion of ſo neceſſary workes as theis arre, and yet the

ſame

ſame not a litle chargeable, and to thintent that hereafter we woll have theym more perfectly, and faithfully, and truly done, to the high honour of Almighty God, and ſafeguard and quyetnes of our ſubjects, which dayly doo, and further may incurre no ſmall parill and daunger of our injunctions, proclamacions, and lawes, by reaſon of not oblitterating the ſeid name, and uſurped power and authoritie of the buſhop of Rome as aforeſaid: We of our grace eſpeciall have graunted, and geven privilege to our wel-biloved ſubjects Richard Grafton and Edward Whitchurch, citezeins of London, that they and their aſſignes, and noon other perſon nor perſons, ſaving the ſaid Richard and Edward, and their aſſignes, only have libertie to prynte the bookes aboveſaid, and every ſorte and ſortes of theym, whiche either at this preſent daye arre in uſe, or hereafter ſhall be auctoriſed for Sarum uſe, within any parte of oure realmes or domynions, and that no manor of perſon ſhall prynte the ſeid bookes, nor any other booke or bookes, that our ſeid ſubjects at their proper expences ſhall prynte within the ſpace of ſeven yeres next enſuing the printing of every ſuche booke or bookes, ſo printed by our ſeid ſubjects, and either of theym; or of their aſſignes or any of theym. Wherfore we woll and commaunde you, that ye noon of you preſume to prynte any of the bookes, that our ſeid ſubjects ſhall have prynted as aforeſaid, during the ſeid tyme of this our privilege, upon payne to forfeyte to our uſe all ſuche bookes, wherſoever the ſame ſhall be founde, emprynted contrary to the tenour and fourme of this our privilege. In witneſs whereof, &c. Witneſs our ſelf at Weſtminſter the twenty-eight daye of Januarye.

In 1545 he printed king Henry VIIIth's Primer, both in Latin and Engliſh, with red and black ink, for which he had a patent that is inſerted at the end, expreſſed in much the ſame words as the preceding one of 1543.

In the firſt year of Edward VI. Grafton was favoured with a ſpecial patent granted to him for the ſole printing of all the

Statute

Statute books. This is the firſt patent that is taken notice of by that diligent and accurate antiquary, Sir Wm. Dugdale.

There is a patent dated Dec. 18, 1548, to R. Grafton and E. Whitchurch, printers, by which they are authoriſed to take up and provide, for one year, printers, compoſitors, &c. together with papers, ink, preſſes, &c. at reaſonable rates and prices.

In 1549, the 3d year of Edward VI. a proclamation was iſſued, printed by Grafton, for aboliſhing and putting away, divers books and images, which paſſed into an act of parliament, in the following words:

Whereas the king's moſt excellent majeſty hath of late ſet forth, and eſtabliſhed, by authority of parliament, an uniform, quiet, and godly order of common and open prayer, in a book, intitled, The Book of Common Prayer, and Adminiſtration of the Sacraments, and other Rites and Ceremonies after the Church of England, to be uſed and obſerved in the ſaid Church of England, agreeable to the order of the primitive church, much more comfortable unto his loving ſubjects than other diverſity of ſervice, as heretofore of long time hath been uſed, being in the ſaid book ordained, nothing to be read but the very pure word of God, or which is evidently grounded thereon, &c. It then proceeds to order the aboliſhing of all other religious books, as they tend to ſuperſtition and idolatry; and commands all perſons to deface and deſtroy images of all kinds that were erected for religious worſhip, under a penalty for any to prevent the ſame. In this proclamation are the following clauſes: Provided always, that this act, or any thing therein contained, ſhall not extend to any image, or picture, ſet, or engraven upon any tomb in any church, chapel, or church-yard, only for a monument of any dead perſon, which hath not been commonly reputed and taken for a ſaint. It was alſo enacted, that the people might ſtill keep the Primers ſet forth by the late king Henry the eighth, provided they eraſed the ſentences of invocation, and names of popiſh ſaints. This

act

act was repealed by queen Mary, but king James I. re-eſtabliſhed it.

In 1553, on the death of king Edward VI. Grafton, in conſequence of being king's printer, was employed to print the proclamation, by which lady Jane Grey was declared ſucceſſor to the crown, by virtue of the meaſures that had been concerted by her father-in-law, the duke of Somerſet; but on queen Mary's acceſſion to the throne, Grafton, though he had done no more than diſcharged the duty of his office, loſt a debt of 300 l. which was owing to him from the crown at the time of king Edward's death, and was immediately deprived of his patent, and John Cawood put in his room. The reaſon of this deprivation, as it is given in the patent granted to his ſucceſſor, was, his having printed the proclamation for declaring lady Jane Grey queen of England. This, it ſeems, was conſidered as nothing leſs than high treaſon in thoſe days. Beſides the loſs of his debt and patent, he was proſecuted and impriſoned ſix weeks in the Fleet priſon. Whether this proſecution was carried on againſt him on account of the abovementioned proclamation, or for printing the Bible in Engliſh, is not ſo evident. His reformation principles, of which he could not give greater proof than by encouraging the Engliſh Bible, might excite the diſguſt againſt him; though the affair of the proclamation was made the handle, as the more plauſible and political pretence. During his confinement, or at leaſt while he was out of buſineſs, he employed himſelf in writing. The ſubject upon which he fell, was the Hiſtory of England; an abridgment of the chronicles of which he put together; but it was not printed till 1562.

There was a Richard Grafton, a grocer, member of parliament for the city of London 1553 and 1554, and again 1556 and 1557, who might probably be our printer. Feb. 5, 1557, Grafton was joined with others to examine a matter againſt Walter Rawley, a burgeſs, complained on out of the Admiralty Court, by Dr. Cook's letter. March 9, 1562, the bill

for paving of Kent-ſtreet, in the borough of Southwark, was brought in by Grafton, who that year ſerved for the city of Coventry in Warwickſhire, as appears by the Journals of the Houſe of Commons. In 1563, he brought in a bill to aſſize the weight of barrels, &c. Oct. 14, 1566, ſee his complaint againſt Phylpott for extortion.

On the acceſſion of queen Elizabeth to the throne, Grafton publiſhed The Paſſage of our moſt drad Soveraigne Lady Queen Elyzabeth through the City of London to Weſtminſter, the Daye before her Coronation, anno 1558. Grafton employed others to print for him at the latter part of his life.

Edward Whitchurch, Eſq. King's Printer, was joined in the ſame patent with Grafton, and originally brought up a merchant, and lived in St. Martin's, at the Well with two Buckets; and, as Fox in his Acts and Monuments ſays, he was brought into trouble with Grafton, in the year 1541, concerning the ſix articles, being ſuſpected not to have been confeſſed. They continued in friendſhip and partnerſhip together for many years, though Whitchurch dwelt ſeparate, and kept ſhop at ſeveral places in London. In the year 1554, there was a general pardon proclaimed within the Abby, at the time of her [Q. Mary's] coronation, out of which proclamation all the priſoners of the Tower and of the Fleet were excepted, and ſixty-two more; whereof Mr. Whitchurch and Mr. Grafton were two. He afterwards married the widow of archbiſhop Cranmer, and continued printing till the year 1554.

Thomas Petit, Petyt, or Petyte, who it is ſuppoſed was related to the famous John Petit, a curious printer at Paris. He dwelt in St. Paul's Church-yard, at the ſign of the Maiden's-head, and printed ſeveral law books; yet he was not the king's printer, nor had an excluſive patent for it, other printers doing the ſame about this time, viz. 1538.

John Wayland, citizen and ſcrivener, of London, lived at the ſign of the Blue Garland, in Fleet-ſtreet; and in the

year

year 1541, at the ſign of the Sun againſt the conduit. He calls himſelf Allowed Printer, from his obtaining a patent from queen Mary, for printing Prayer-books.

In 1555 he printed The account of the arrival, and landyng, and moſt noble marryage of the moſte illuſtre prynce Philippe, prynce of Spaine, to the moſt excellent princes Marye quene of England, ſolemniſated in the citie of Wincheſter; and how he was recyeued and inſtalled at Windſore, and of his triumphyng entries in the noble citie of London. Whereunto is added, a breſe overture, or openyng of the legation of the moſt reverend father in God, lorde cardinall Poole, from the ſea apoſtolyke of Rome, with the ſubſtaunce of his oracyon to the kyng and quenes mageſtie, for the reconcilement of the realme of Englande to the unitie of the catholyke churche; with the very copye alſo of the ſupplycation, exhibited to their highneſſes by the three eſtates aſſembled in the parliament; wherein they, repreſenting the whole body of the realme, and dominions of the ſame, have ſubmitted themſelves to the pope's holyneſſe. (In deſcribing the prince he ſays, that) Of viſage he is well favoured, with a broad forehead, and grey iyes, ſtreight noſed, and manly countenance. From the forehead to the point of hys chynne, his face groweth ſmall, his pace is princely, and gate ſo ſtreight and upright, as he loſeth no inch of his highte, with a yeallowe berde; and thus to conclude, he is ſo well proportioned of bodi, arme, legge, and every other limme to the ſame, as nature cannot worke a more parfite paterne; and as I have learned, of the age of xxviii years, whoſe majeſty I judge to be of a ſtoute ſtomake, pregnant witted, and of moſt jentel nature.

Andrew Hester was rather a bookſeller than printer, and lived at the ſign of the White Horſe, in St. Paul's Church-yard, from the year 1539 to 1551.

Michell Lobley, printer, ſtationer, and bookſeller, was ſervant to Henry Pepwell, and lived at the ſign of St. Mychell,

in

in St. Paul's Church-yard. He had in Henry VIIIth's reign been guilty of heretical pravity, and was forced to abjure and bare faggots for penance. He was upper-warden of the Stationer's Company the firſt year of the reign of queen Elizabeth, when ſhe renewed their charter, which we ſhall inſert hereafter. He publiſhed from 1539 to 1560.

JOHN MALER, MAYLER, MAYLERT, or MAYLART, for his name is ſpelt all theſe ways, a grocer by company, was a ſcholar and a zealous man for the Reformation, and lived at the White Bear, in Botolph-lane, near Billinſgate; and was in trouble on account of the ſix articles, in the year 1541, "Being a ſacramentary, a rayler againſt the maſſe; for calling the ſacrament of the aulter, the baken God; and far ſaying, that the maſſe was called beyond the ſea, miſſe, for that all is amiſſe in it."

ANTHONY MALERT, or MARLER, ſuppoſed to be related to the preceding John Maylert, was a haberdaſher by company, as appears by a patent granted him for printing a folio Bible. In the King's Library, in the Muſeum, at the beginning of a very fine illuminated folio Bible, printed on veilum, are the following words wrote, "This booke is preſented unto your moſt excellent hyghneſs, by your loving, faithfull, and obedient ſubject, and dayly orator, Anthony Marler, of London, haberdaſher." Printed in April 1540. His deſire to oblige by this preſent, might probably be a means of his having the grant.

WILLIAM MIDDLETON ſeems to have ſucceeded Redman in his houſe, and buſineſs of printing, and kept the ſign of the George, next to St. Dunſtan's Church in Fleet-ſtreet, 1541.

JOHN HERTFORDE, HERFORDE, or HEREFORD, printed at St. Alban's before he reſided in London. The Reformation taking place, and not finding buſineſs among the monks, he came and lived in Alderſgate-ſtreet, where he reſided from the year 1544 to 1548.

THOMAS RAYNALDE, lived in St. Andrew's pariſh, in the Wardrobe, and kept ſhop in St. Paul's Church-yard. He is

ſuppoſed

ſuppoſed to have been author of The Birth of Mankind. This is the firſt Engliſh book embelliſhed with rolling-preſs cuts. It was printed by him in 1540, and he continued in buſineſs till 1555.

ROBERT TOY; he lived at the ſign of the Bell in St. Paul's Church-yard, and continued in buſineſs from 1541 to 1551.

RICHARD LANT, citizen and ſtationer, lived in the Old Bailey, in St. Sepulchre's pariſh, and alſo in Alderſgate-ſtreet. He printed from 1542 to 1556, when he became one of the Stationers Company.

WILLIAM BONHAM, ſtationer, lived at the Red Lion and King's Arms, in St. Paul's Church-yard.

REYNOLD WOLFE, Eſq. King's Printer, was a foreigner, born either in Germany, or Zurich in Switzerland. There were two printers of this name; one, Nicholas Wolfe, a Germain, in the year 1502; and Thomas Wolfe, at Baſil, 1527. Probably ours was related to one of them and brought up early to learning, and that of printing. It is plain he was a man of eminence, by being in great favour with king Henry VIII. lord Cromwel, archbiſhop Cranmer, &c. Stowe obſerves of him, that in the year 1549, the bones of the dead, in the charnel houſe of St Paul's, amounting to more than 1000 cart loads, were carried to Finsbury-field, and the expence borne by Wolfe.

He ſet up his printing houſe in St. Paul's Church-yard, at the ſign of the Brazen Serpent, which was a device uſed by foreign printers. The houſe he built from the ground, out of the old chapel which he purchaſed of Henry VIII. at the diſſolution of monaſteries, where on the ſame ground he had ſeveral other tenements, and afterwards purchaſed ſeveral leaſes of the Dean and Chapter of St. Paul's. He followed his buſineſs of printing with great reputation for many years, and printed for archbiſhop Cranmer moſt of his pieces.

He was the firſt who had a patent for being printer to the king in Latin, Greek and Hebrew; by which he was authorized

rized to be his majeſty's bookſeller and ſtationer, and to print all ſorts of books in the ſaid languages, as alſo Greek and Latin Grammars, although interſperſed with Engliſh; and likewiſe charts, maps, and ſuch other things, which might be at any time uſeful and neceſſary. And he was permitted to exerciſe this office either himſelf, or by ſufficient deputies; and to enjoy an annuity of twenty-ſix ſhillings and eight pence, beſides all other profits, and advantages belonging to his office during life. And all other bookſellers and printers were forbid to ſell or print any books printed by him, at his own charge, or in his name, on pain of forfeiting their books, &c.

It appears that he deſiſted from printing during the reign of queen Mary, and ſpent that time in collecting materials for his chronicles. When queen Elizabeth renewed and confirmed the Stationers Charter in the firſt year of her reign, Reynold Wolfe was then maſter, as will appear by the Charter inſerted hereafter.

After he had continued his buſineſs above thirty years, he made his will, which is but ſhort, in the year 1574, Jan. 9, and left his wife Joan ſole executrix. His trade ſeems to have been continued ſome time after his death by his wife.

William Follington, lived at Holywell by Shoreditch, where he printed in 1544.

John Day, is ſuppoſed to be a Suffolk man, of a good family from their lying buried at Bradley-Parva in that county. He was of the company of Stationers, but from whom he learned the art of printing does not appear. He lived at Alderſgate, and kept at the ſame time ſeveral ſhops in different parts of the town. He appears to have brought up a large family in a genteel manner, was a lover of learning, and gave handſome preſents of books to promote it. Among the Harleian MSS. may be ſeen that he gave ſeveral benefactions to King's College in Cambridge in 1571. He was the

firſt in England who printed in the Saxon letter; and brought that of the Greek to a great perfection, as well as the Italic, and other characters, of which he had great variety. He uſed a great variety of mathematical ſchemes, maps, and other uſeful devices to embelliſh his works. He began printing in 1544, and continued to the year 1583, but not without ceaſing during the reign of queen Mary, which time he employed in making improvements in the art of printing.

The 7th of Edward VI. on March 25, 1553, he obtained a licence for the ſole printing a Catechiſm in Engliſh.

In 1559, the 1ſt of Elizabeth, he obtained a licence for the printing Cunyngham's Coſmographical Glaſs.

On the 26th of Auguſt, 1577, the 19th of Elizabeth, a licence was granted to him and his ſon Richard, to print The Pſalms of David in metre, &c.

On the 8th of January 1583, he with others yielded up to the Stationers Company, for the relief of the poor of the company, his copy-right to a parcel of books; a liſt of which books, among others, will be inſerted hereafter.

Mr. Day died July 23, 1584, having followed the buſineſs of a printer for about forty years. He was buried in the pariſh church of Bradley-Parva, in the county of Suffolk; where, againſt the north wall of the chancel, is a ſtone table fixed to his memory, on which is inlaid in braſs the effigies of a man and woman kneeling againſt a table, before which are two children in ſwaddling cloths; and behind the man, ſix ſons, and behind the woman, five daughters, all kneeling. On the top of the ſtone are three eſcutcheons on braſs plates, under which is cut in capital letters, MIHI VITA CHRISTUS. Under the two effigies of Day and his wife are the following lines cut in the old Engliſh letter:

Here lyes the Day, that darkneſs could not blind,
When popiſh fogges had overcaſte the ſunne,
This Day the cruell nighte did leave behind,
To view, and ſhew what blodi acts were donne.

He

He ſet a Fox to wright how martyrs runne,
By death to lyfe. Fox ventured paynes and health,
To give them light; Day ſpent in print his wealth.
But God with gayne returned his wealth agayne,
And gave to him, as he gave to the poore.
Two wives he had pertakers of his payne,
Each wyfe twelve babes, and each of them one more;
Als was the laſt encreaſer of his ſtore,
Who mourning long for being left alone,
Set up this tombe, herſelf turn'd to a ſtone.
Obiit 23 July, 1584.

RICHARD DAY, M. A. ſon of the laſt mentioned famous printer, John Day, was elected from Eton in the year 1571; became M. A, and fellow of King's College, Cambridge; ſerved the cure of Highgate in the room of John Fox; wrote commendatory verſes on Fox's Book of Martyrs, a work he was concerned in; the Preface and Concluſion to the Teſtaments of the Twelve Patriarchs (of which he was eſteemed the tranſlator) and many other works. He was joined in a patent with his father, as was before obſerved, Aug. 26, 1577, to print the Pſalms, &c. He kept a ſhop at the Weſt End of St. Paul's Church-yard, at the ſign of the Tree, and uſed this motto, SICUT LILIUM INTER SPINAS.

WILLIAM SERES was concerned with John Day, his partner, in ſeveral pieces. It is obſerved that Day is always mentioned the firſt. They were both of the Stationers Company in 1566. Seres kept his ſhop in Peter-college, a place ſo called, ſituate on the weſt ſide of Paul's church, at the ſign of the Hedge-hog, which being the badge of Sir Henry Sidney, Mr. Bagford ſuppoſes him to have been his ſervant; yet we don't finde that he was ſervant to any man, more than willingly to oblige all his employers. Mr. Strype ſpeaks of him thus, "Sir William Cecil, principal ſecretary of ſtate to king Edward, procured for him, being his ſervant, a licence to print

print all manner of private prayers, called primers, as ſhould be agreeable to the common-prayer, eſtabliſhed in the court of parliament; and that none elſe ſhould print the ſame. Provided, that before the ſaid Seres, or his aſſigns, did begin to print off the ſame, he or they ſhould preſent a copy thereof, to be allowed by the lords of the privy-council, or by the lord-chancellor for the time being, or by the king's four ordinary chaplains, or two of them. And when the ſame was and ſhould be from time to time printed, that the ſaid lords, and other of the ſaid privy-council, or by the lord-chancellor, or with the advice of the ſaid occupation, the reaſonable price thereof be ſet, as well in ſheets as bound, in like manner as was expreſſed at the end of The Book of Common Prayer." Mr. Strype ſays " Seres had a privilege for the printing of all Pſalters, Primers, and Prayer Books; that this privilege was taken away by queen Mary but reſtored by queen Elizabeth by the means of lord Cecil, with the addition of the grant to him and to his ſon during the life of the longeſt liver; this gave occaſion to a diſpute; for Seres, the father, in the latter part of his life, not being well able to follow his buſineſs, aſſigned his privilege, with all his preſſes, letter, &c. to Henry Denham, for an annuity. Denham engaged ſeven perſons out of the Company of Stationers to join with him in the ſame; but ſome others of the Company of Stationers at the ſame time endeavouring to invade on the patentees rights, preſented a petition to the privy-council, wherein they pretended that in juſtice it ſtood with the beſt policy of this realm, that the printing of all good and uſeful books ſhould be at liberty for every man to do, without granting or allowing of any privilege by the prince to the contrary. And they ſaid it was againſt law, and that the queen ought not to grant any ſuch. Seres upon this, in a petition to the lord-treaſurer, urged againſt theſe men, that privileges for ſpecial books were ever granted by the prince; for that for the moſt part in all antient books we read theſe words, Cum privilegio ad imprimendum

ſolum; and that many records might be found of the ſame, whereby it appeared, that the prince or magiſtrate had ever care to commit the printing of all good books, eſpecially of the beſt ſort, to ſome ſpecial men well known, and tried for their fidelity, ſkill and ability. Examples whereof might be ſhewed as well in England as other chriſtian countries. And that the reaſon hereof was, that printing of itſelf was moſt dangerous and pernicious, if it were not ſtraitened and reſtrained by politic order of the prince or magiſtrate. This affair at laſt was made up by a friendly agreement. The expedient was this, that thoſe that had privileges were to grant ſome allowances unto the Company of Stationers for the expences atttending of this diſpute, and the future maintenance of their poor.

He continued printing from 1544 to 1576.

HENRY SMYTH lived at the ſign of the Holy Trinity, without Temple-bar, in St. Clement's pariſh, anno 1540.

NICHOLAS HILL, in 1546, lived in St. John's Street, near Clerkenwell.

RICHARD JUGGE, was bred a ſcholar, and elected from Eton to King's College, in 1531. About the time of the Reformation he acquired the art of printing, which he practiſed in king Edward VIth's time, and kept ſhop at the North door of St. Paul's church, but dwelt at the ſign of the Bible in Newgate-market, near Chriſt's Church. He and John Cawood were made printers to queen Elizabeth, by patent dated the 24th of March, 1560, with the uſual allowance of 61. 13 s. 4 d. to print all ſtatutes, &c. He was very curious in his editions of the Old and New Teſtaments, beſtowing not only a good letter, but many elegant initial letters, and fine wooden cuts. He continued in buſineſs about thirty years, and was ſucceeded in it by his wife Joan.

JHON WALLY, or JOHN WALEY, lived in Foſter-lane, from 1547 to 1585.

WILLIAM POWEL, lived in St. Dunſtan's pariſh in Fleet-ſtreet, next to the church, at the ſign of the George, in the

old

old ſhop that was late William Middleton's. He continued in buſineſs from 1547 to 1567.

HUGH SINGLETON is ſuppoſed to have been very ſoon in the printing buſineſs, yet the firſt book of his production, with a date, was in the year 1548, and he continued in buſineſs till 1588.

In the year 1581, the 23d of the reign of queen Elizabeth, he printed a ſeditious quarto book under the following title, A gaping Gulph to ſwallow up England by a French Marriage, &c. It was wrote by John Stubbs of Lincoln's-Inn, publiſhed by William Page, and Hugh Singleton the printer, all three of whom were apprehended; and, by a law of Philip and Mary, received ſentence to loſe their right hands; which was put in force againſt the author and publiſher, who had their hands taken off at their wriſts by a butcher's knife and a mallet; but Singleton, by the intereſt of his friends, obtained a remittance of the ſentence.

He lived at the Golden Tun in Creed-lane, near Ludgate, and uſed theſe words for his motto, GOD IS MY HELPER.

RICHARD KELE lived at a long ſhop in the Poultry, under St. Mildred's Church, in 1548; and in Lombard-ſtreet, at the ſign of the Eagle, in 1582.

ANTHONY SCOLOKER was brought up a ſcholar, and in 1548 reſided in London, in the Savoy Rents near Temple-bar, after which he removed to Ipſwich.

HUMPHREY POWEL, in 1548, lived near Holbourn-Conduit; from thence in 1551 he went to Ireland, where he was the firſt perſon who there introduced printing.

ROBERT STOUGHTON, in 1548, lived at the ſign of the Biſhop's Mitre, within Ludgate, and continued till 1551.

GAULTER LYNNE lived on Somner's Quay, near Billingſgate, was a ſcholar and an author, as well as a printer of ſeveral books, from the year 1548 to 1550.

WILLIAM HILL, or HYLL, lived at the ſign of the Hill, in St. Paul's Church-yard, at the Weſt door of the church, in 1548.

ROBERT

ROBERT CROWLEY, CROLEUS, or CROLE, was born in Glouceſterſhire, became a ſtudent in the univerſity of Oxford in 1534, and was ſoon after made demy of Magdalen College. In 1542, being bachelor of arts, was made probationer fellow of the ſaid houſe, by the name of Robert Crole. When king Edward VI. began to reign, he lived in Ely-Rents, Holbourn, London; where he printed and ſold books, and at the ſame time preached in the city; but upon the acceſſion of queen Mary, he among ſeveral Engliſh Proteſtants, went to Franckfort in Germany. After Mary's deceaſe he returned, and had ſeveral benefices beſtowed on him, among which was St. Giles's, Cripplegate, London; of which church he wrote himſelf vicar in 1566. He lived to a good age, was buried in St. Giles's, Cripplegate, where, over his grave, a ſtone was laid, with this inſcription engraven on a braſs plate: Here lieth the body of Robert Crowley, clerk, late vicar of this pariſh, who departed this life the 18th of June, 1588.

ROGER CAR, profeſſed and practiſed the art in 1548.

WILLIAM TILLY lived in St. Anne and Agnes pariſh in Alderſgate-ſtreet, in 1549.

JOHN WYER, lived in Fleet-ſtreet, a little above the Conduit, in 1550.

RICHARD CHARLTON practiſed the art in 1550.

JOHN KINGE, printer and ſtationer, lived in Creed-lane, and had a ſhop in St. Paul's Church-yard, at the ſign of the Swan, in 1550.

THOMAS GAULTIER practiſed the art in 1550.

JOHN TISDALE, or JHON TYSDALL, lived in Knight-Riders-ſtreet, and had a ſhop in Lombard-ſtreet, in All-Hallow's Church-yard, near Grace-church, in 1550.

STEPHEN MIERDMAN practiſed the art in 1550.

JOHN CASE lived in St. Peter's-College Rents in 1551.

ABRAHAM VELE, in 1551, lived at the ſign of the Lamb in St. Paul's Church-yard, where he reſided till 1586.

JOHN TURKE, in 1553, lived in St. Paul's Church-yard, at the ſign of the Cock.

JHON

JHON WYGHTE, or JOHN WIGHT, had a ſhop at the ſign of the Roſe, in St. Paul's Church-yard, at the great north door. He was rather eſteemed a bookſeller than a printer, yet practiſed both in 1551.

JOHN CAWOOD, Eſq. was of an antient family in the county of York, as appears from a book at the Herald's-office, William Grafton, VI. A, B, C, London. Wherein are the following words: "CAWOOD, Typographus regius reginae Mariae; his armes are, ſable and argent parte per cheveron, embatteled between 3 harts heads caboſed, counter-changed within a border per feſſe, counter-changed as before, with verdoy de trefyles ſleped, numbered 10. Theſe Cawoods were once lords of the manor of Cawood near the city of York, although the caſtle hath aunciently been the archbiſhops ſee. And it appears among the inquiſitiones of the brethren in the time of king John throughout England, (that is to ſay, in the 12th and 13th year of his reign, in the county of York, concerning knights ſervice, and others held by him in chief, or capite, in the treaſury rolls for the aforeſaid liberty, by the hands of the ſhireef of that time:) that John Cawood held by grand ſergentie (ſcilt. per fore ſtaritem inter Darwent et Owſe) one plowed land in Cawood. Which John, father of Peter, and Robert, clark of the pipe, who had John, who had Margaret, &c." Thus it ſeems he was of that family in Yorkſhire. When, or by whom, he was inſtructed in the art of printing, does not appear, but he exerciſed that art three or four years before a patent was granted him by queen Mary, when Richard Grafton was ſet aſide, and had a narrow eſcape for his life. The chief import of the patent, which you may ſee at length in Rymer, vol. xv. p. 125, is thus abſtracted.

The queen, to all whom it may concern, ſends greeting. Know ye, that of our ſpecial favour, &c. for the good, true, and acceptable ſervice of our beloved John Cawood, printer, already performed, by theſe preſents for us, our heirs, and ſucceſſors,

ſucceſſors, we do give and grant to the ſaid John Cawood, the office of our printer of all and ſingular our ſtatute books, acts, proclamations, injunctions, and other volumes, and things, under what name or title ſoever, either already, or hereafter to be publiſhed in the Engliſh language. Which office is now vacant, and in our diſpoſal, for as much as R. Grafton, who lately had and exerciſed that office, hath forfeited it by printing a certain proclamation ſetting forth, that one Jane, wife of Gilford Dudley, was queen of England, which Jane is indeed a falſe traitor, and not queen of England; and by theſe preſents, we conſtitute the ſaid John Cawood our printer in the premiſes, to have and exerciſe, by himſelf, or ſufficient deputies, the ſaid office, with all the profits and advantages any way appertaining thereunto, during his natural life, in as ample manner as R. Grafton, or any others have, or ought to have enjoyed it heretofore.

Wherefore, we prohibit all our ſubjects whatſoever, and whereſoever, and all other perſons whatſoever, to print or cauſe to be printed, either by themſelves, or others, in our dominions, or out of them, any books or volumes, the printing of which is granted to the aforeſaid John Cawood; and that none cauſe to be reprinted, import, or cauſe to be imported, or ſell within our kingdom, any bookes printed in our dominions by the ſaid John Cawood, or hereafter to be printed by him in foreign parts, under the penalty of forfeiting all ſuch books, &c.

And we do grant power unto John Cawood, and his aſſigns, to ſeize and confiſcate to our uſe, all ſuch books, &c. as he or they ſhall find ſo prohibited, without let or hindrance; and to enjoy the ſum of 6l. 13s. 4d. per annum, during life, to be received out of our treaſury. And whereas our dear brother Edward VI &c. did grant unto Reginald Wolf; the office of printer and bookſeller, in Latin, Greek, and Hebrew; we out of our abundant grace, &c. for ourſelves, heirs, and ſucceſſors, do give and grant to the ſaid John Cawood the ſaid office, with the fee of 16s. 8d. per annum, and all other profits

ar d

and advantages thereto belonging, to be entered upon immediately after the death of the aforesaid Reginald, and to be enjoyed by him during his natural life, in as full and ample manner as the said Reginald now has, and exercises that office, &c. given at Westminster, 29 Dec. 1553.

He and Henry Coke were appointed the first wardens of the Stationers Company (Thomas Dockwray being master) in the charter granted by Philip and Mary. He became partner with Richard Jugge, in queen Elizabeth's time, and printed books joyntly and separately. He was buried in St. Faith's, under St. Paul's, London; and his epitaph, preserved by Dugdale, is thus: "John Cawood, citizen and stationer of London, printer to the most renowned queen's majesty Elizabeth; married three wives, and had issue by Joane, the first wife only, as followeth, three sones, four daughters. John his eldest son, being bachelour in law, and fellow in New College in Oxenford, died 1570; Mary married to George Bischoppe, stationer; Isabell married to Thomas Woodcock, stationer; Gabrael, his second son, bestowed this dutiful remembrance of his deare parents, 1591, then church-warden; Susanna married to Robert Bullok; Barbara married to Mark Norton; Edmund, third son, died 1570." He died April 1, 1572, aged 58.

In 1555, the following proclamation was printed by him, and issued by order of Philip and Mary:

Whereas dyvers books, filled both with heresye, sedition, and treason, have of late, and be dayly brought into this realme, out of forreigne countrys, and places beyond the seas, and some also covertly printed within this realme, and cast abroade in sundry partes thereof, whereby not only God is dishonoured, but also an encouragement geven to disobey lawful princes and governours; the king and queen's majesties, for redress thereof, doth by this thyr present proclaymation declare and publysh to all theyr subjectes, that whosoever shall, after the proclaymation hereof, be found to have any of the sayd wicked and

seditious

ſeditious bookes, or fyndyng them, do not forthwith burne the ſame, without ſhewing or readyng the ſame to any other perſon, ſhall in that caſe bee reputed and taken for a rebell, and ſhall without delaye be executed for that offence, according to thorder of martiall law. Geven at oure manor of ſainct Jameſes, the ſixt day of June.

The ſame year, viz. 1555, he printed a proclamation in the following words:

Whereas by the ſtatute made in the ſecunde yeare of kinge Henrye IV. concerning the repreſſynge of hereſies, there is ordeyned, and provyded, of greate punyſhment, not only for the authors, makers, and wryters of books, conteynynge wycked doctryne, and erronious and heretycall opynions, contrarye to the catholyque ffaythe, and determynatyon of the holye churche, and lykewyſe for the fautours and ſupporters, but alſo for ſuche, as ſhall have, or keape any ſuche books or wrytings, and not make delyvery of them to the ordenarye of the dyoces, or his myniſters, withyn a certeyne tyme lymytted in the ſayd ſtatute, as by the ſayde ſtatute more att large it dothe appeare; whych acte, or ſtatute, being by aucthorytie of parlyament, of late revyved, was alſo openly proclaymed to thynte the ſubjects of the realme upon ſuche proclamatyon, ſhould the rather eſchue the daunger and penaltie of the ſayde ſtatute, and as yet nevertheleſs in moſte partes of the realme, the ſame ys neglected and lytle regarded:

The kynge and quene, our ſoveraigne lorde and lady, therefore moſte entirely and earneſtly tenderynge the preſervation and ſaulſty, as well of the ſoules as of the bodyes, landes, and ſubſtaunce, of all their good lovynge ſubjectes, and others, and myndynge to root oute and extinguiſhe all falſe doctryne and hereſyes, and other occaſyons of ſciſmes, dyviſyons, and ſects, that come by the ſame he eſies, and falſe doctryne, ſtraightly charge and command, that no perſon or perſons of what eſtate, degree, or condytion ſoever he or they be, from henceforthe preſume to bringe, or convey, or cauſe to be broughte

broughte and conveyed, into this realme anye bookes, wrytinges, or workes hereafter mentyoned: that ys to ſaye, any booke, or bookes, wrytinges, or workes, made, or ſett fourthe by, or in the name of Martyn Luther; or any booke, or bookes, wrytings, or woorks, made or ſette forthe by, or in the name of Oecolampadyus, Sivinglius, John Calvyn, Pomerane, John Alaſco, Bullynger, Bucer, Malancthon, Barnardinus Ochinus, Eraſmus Sarcerius, Peter Martyr, Hughe Latymer, Roberte Barnes, otherwyſe called Freere Barnes, John Bale, otherwyſe called Freere Bale, Juſtus Jonas, John Hoper, Miles Coverdale, William Tyndale, Thomas Cranmer, late archebyſhop of Canterburye, Wylliam Turner, Theodore Baſyll, otherwyſe called, Thomas Beacon, John Frythe Roye; and the book commonly called, Halles Cronycles; or any of them in the Latyn tonge, Duche tonge, Engliſh tonge, Italyan tonge, or French tonge; or any other lyke booke, paper, wrytinge, or wourke, made, prynted, or ſett forth by any other perſone, or perſons, conteynynge falſe doctryne, contrarye, and agaynſte the catholyque faythe, and the doctryne of the catholyque churche.

And alſo, that no perſone, or perſons, preſume to wryte, prynte, utter, ſell, reade, or keape, or cauſe to be wrytten, prynted, uttered, rede, or kepte, any of the ſayde bookes, papers, workes, or wrytings, or any booke, or books, wrytten, or prynted in the Latten, or Englyſhe tonge, concernynge the common ſervice and miniſtratyon, ſett forthe in Englyſhe, to be uſed in the churches of this realme, in the tyme of kinge Edward the VI. commonly called, the communyon booke, or books of common ſervice, and orderynge of myniſters, otherwyſe called, the booke ſette forthe by the auctthorytie of parlyament for common prayer, and admyniſtration of the ſacraments, to be uſed in the mother tonge, wythin the churche of Englande, but ſhall wythin the ſpace of fyftene dayes next after the publicatyon of this proclamatyon, brynge, or delyver, or cauſe the ſayde bookes, wrytings, and works, and everye

of them remayneinge in their cuſtodies, and kepinge, to be broughte, and delyvered to thordinarye of the dioces, where ſuche b oks, works, or wrytings be, or remayne, to his chauncelloure, or commyſſaryes, withoute fraude, colour, or deceipte, at the ſayde ordinaries will and diſpoſition to be burnte, or otherwyſe to be uſyde, or orderyd by the ſaid ordenaries, as by the cannons, and ſpirituall lawes it is in that caſe lymyted, and apoynted, upon payne that everye offendor contrary to this proclamatyon, ſhall incurre the daunger and penalties conteyned in the ſayde ſtatute, and as they will avoide their majeſtyes highe indignatyon and diſpleaſure, and further awnſwer att thire uttermoſt periles.

And their majeſtyes by this proclamatyon geveth full power and auethorytie to all byſſhops, and ordynaryes, and all juſtices of peace, mayors, ſheriffes, baylyffes of cyties, and townes corporate, and other hedde offycers within this realme, and the domynions theirof, and expreſsleye commaundeth and willethe the ſame, and everye of them, that they, and everye of theim, within their ſeveral lymyts and juriſdictions, ſhall, in the defaulte and neglygence of the ſaid ſubjects, after the ſayd fyftene dayes expyred, enquyer, and ſerche oute the ſayde bookes, wrytings, and works, and for this purpoſe enter into the howſe, or howſes, cloſſetts, and ſecrete places of every perſon of whatſoever edgre, beinge negligente in this behalf, and ſuſpected to kepe anye ſuche booke, wrytinge, or workes, contrarye to this proclamation.

And that the ſaide juſtices, mayors, ſheryffs, baylyffs, and other hede officers above ſpecified, and every of them, within their ſayde lymytes and juryſdictions, fyndinge anye of the ſayde ſubjectes negligent, and faultie in this behalfe, ſhall commytte everye ſuche offendour to warde, theire to remayne withoute bayle, or maynepryſe, tyll the ſame offendour, or offendours, have receavid ſuche punyſhment, as the ſaid ſtatute dothe lymitte and appoynte in this behalfe. Geven under our ſignes manuell,

manuell, at oure honour of Hampton courte, the xiiith daye of June, the fyrſte and ſeconde yeres of our reignes.

WILLIAM RIDDEL, probably was ſervant to John Day: he printed in 1552.

ROWLAND HALL, or ROWLANDE HAULE, and ſometimes HAWLE, lived firſt in Golden-lane, at the ſign of the Arrows. At the death of Edward VI. with ſeveral refugees during the reign of queen Mary, he went and reſided at Geneva, from whence we have ſeveral editions of the Engliſh Bible, and one of his impreſſion in the year 1560. After his return to England he put up the Half Eagle and Key (the Arms of Geneva) for a ſign, at his old houſe in Golden-lane, near Cripplegate, and the ſame ſign in Gutter-lane.

RICHARD TOTTEL had his name ſpelt very different, was a very conſiderable printer of law, and one of the ſtationers company. He dwelt in Fleet-ſtreet within Temple Bar, at the ſign of the Hand and Star. We find in Dudg. Orig. Jurid. p. 59. and 60. the following licences. A ſpecial licence to Richard Tathilie, or Tottel, citizen, ſtationer, and printer of London, for him and his aſſigns, to imprint, for the ſpace of ſeven years next enſuing the date hereof, all manner of books of the temporal law, called the common law; ſo as the copies be allowed, and adjudged meet to be printed by one of the juſtices of the law, or two ſerjeants, or three apprentices of the law; whereof the one to be a reader in court. And that none other ſhall imprint any book, which the ſaid Richard Totell ſhall firſt take and imprint, during the ſaid term, upon pain of forfeiture of all ſuch books. T. R. apud Weſtm. 12 April, 7 Edward VI. p. 3. A licence to Richard Tottle, ſtationer of London, to imprint, or cauſe to be imprinted, for the ſpace of ſeven years next enſuing, all manner of books, which touch or concern the common law, whether already imprinted, or not. T. R. apud Weſtm. 1 Mali. Pat. 2, and 3 Phil. and Mary, p. 1. licence to Richard Tottell, citizen, printer, and ſtationer of London, to print all manner of books, touching the

common

common laws of England, for his life. T. R. 12 Jan. Pat. 1 Eliz. p. 4.

There was a patent ready drawn for queen Elizabeth's ſigning for ſeven years, privileging Richard Tothill, ſtationer, to imprint all manner of books, or tables, whatſoever, which touched, or concerned coſmography, or any part thereof; as geography, or topography, writ in the Engliſh tongue, or tranſlated out of any other language into Engliſh, of whatſoever countries they treated, and whoſoever was the author. But whether this was ever actually ſigned or not, is uncertain.

Richard Tottyl was maſter of the ſtationers company in the year 1578, John Harriſon and George Biſhop, being then wardens; William Seres, and John Day, aſſiſtants; and the 8th of January, 1583, he yielded up to the Stationers Company, ſeven copies of books for the relief of the poor of their company.

Roger Madeley lived in 1553, at the ſign of the Star, in St. Paul's Church-yard.

Robert Caley, or Caly, lived in Chriſt's Hoſpital, and is ſuppoſed to have ſucceeded Richard Grafton in his houſe and buſineſs. He continued in buſineſs from 1553 to 1558.

Henry Sutton, in 1553, lived at the ſign of the Black Boy, in Pater-noſter Row, and other places; and had a ſhop in St. Paul's Church-yard.

John Kingston, he put a y for an i and an e at the end of his name, or ſometimes wrote Jhon Kyngstone, according to the uſage of thoſe times, when they were negligent in ſpelling. In 1553 he had a ſhop at the Weſt door of St. Paul's.

Thomas Marshe, printer and citizen of London, was one of the Stationers Company when their charter was granted the 3d and 4th of Philip and Mary. He lived at the the ſign of the Prince's Arms, near St. Dunſtan's Church, in Fleet-ſtreet. In Stow's Survey he is ſaid to have had a patent granted

granted him to print Latin School-books, of which the Stationers complained to the lord treaſurer. He continued in buſineſs from 1555 to 1587.

THOMAS GEMINIE, in 1556, lived in Black Friars.

ANTHONY KYTSON, in 1555, kept a ſhop at the ſign of the Sun, in St. Paul's Church-yard.

THOMAS POWEL, printer and ſtationer, in 1556, lived in Fleet-ſtreet.

OWEN ROGERS, or AP. ROGERS, ſtationer, in 1556, lived at the Spread Eagle, near St. Bartholomew's Gate, in Smithfield.

WILLIAM NORTON, a printer of great note, lived in St. Paul's Church-yard. On a tomb mentioned by Dugdale, is this inſcription concerning his family. "William Norton, citizen and ſtationer of London, and treaſurer of Chriſt's Hoſpital, died anno 1593, aged 66 years, and had iſſue one only ſonne. His nephew John Norton, eſq. ſtationer, and ſometime alderman of this city, died without iſſue anno 1612, aged 55 years. Alſo Bonham Norton, of Church-Stretton, in the county of Salop, eſq. ſtationer, and ſometime alderman of this city, ſon of the aforeſaid William, died April 5, anno 1635, aged 70 years. He had iſſue by Jane, daughter of Thomas Owen, eſq. one of the judges of the Common-Pleas, nine ſons and four daughters, whereof three ſons were here buried; Thomas and George unmarried, and Arthur, who married the only child of George Norton, of Abbot's Leigh, in the county of Somerſet, eſq. and having by her iſſue two ſons, died October 28, anno 1635, aged 38 years. Jane Norton, the ſaid widow of Bonham aforeſaid, cauſed this monument to be erected near the ſepulchres of the deceaſed." He gave 6 l. 13 s. 4 d. yearly to his company, to be lent to young men, free of the ſame company; and the like ſum yearly for ever to Chriſt's Hoſpital.

RICHARD ADAMS practiſed printing in 1559.

JAMES BURREL, in 1559, lived without the North gate of St.

St. Paul's, in the corner houſe of Pater-noſter Row, opening into Cheapſide.

RICHARD HARRYSON, ſtationer, in 1562, lived in White-croſs-ſtreet, at the ſign of the Wheat-ſheaf.

DAVID MOPTID, and JOHN MATHER, in 1556, were partners, lived in Red-croſs-ſtreet, near St. Giles's church, Cripplegate.

JOHN AUDELEY, or AWDELEY, in 1560, lived in Little-Britain, without Alderſgate, where he continued till 1576. In the year 1566, he printed the following

Ordinances decreed by the court of Star-chamber, high commiſſion court, for the reformation of divers diſorders in printing and uttering of books, dated from the Star-chamber, June 29, 1566.

I. That no perſon ſhould print, or cauſe to be printed, or bring, or procured to be brought, into the realm printed, any book againſt the force and meaning of any ordinance, prohibition, or commandment, contained, or to be contained, in any the ſtatutes or laws of this realm, or in any injunctions, letters, patents, or ordinances, paſt, or ſet forth, or to be paſt or ſet forth, by the queen's grant, commiſſion, or authority.

II. That whoſoever ſhould offend againſt the ſaid ordinances, ſhould forfeit all ſuch books and copies; and from thenceforth ſhould never uſe, or exerciſe, or take benefit by any uſing or exerciſing the feat of printing; and to ſuſtain three months impriſonment without bail or mainprize.

III. That no perſon ſhould ſell, or put to ſale, bind, ſtitch, or ſow, any ſuch books, or copies, upon pain to forfeit all ſuch books and copies, and for every book 20s.

IV. That all books ſo forfeited, ſhould be brought into Stationers-hall, and there one moiety of the money forfeited to be reſerved to the queen's uſe, and the other moiety to be delivered to him, or them, that ſhould firſt ſeize the books, or make complaint thereof to the warden of the ſaid company; and

all

all the books ſo to be forfeited, to be deſtroyed, or made waſte paper.

V. That it ſhould be lawful for the wardens of the company for the time being, or any two of the ſaid company thereto deputed by the ſaid wardens, as well in any ports, or other ſuſpected places, to open and view all packs, dryfats, maunds, and other things, wherein books or paper ſhall be contained, brought into this realm, and make ſearch in all workhouſes, ſhops, warehouſes, and other places of printers, bookſellers, and ſuch as bring books into the realm to be ſold, or where they have reaſonable cauſe of ſuſpicion. And all books to be found againſt the ſaid ordinances, to ſeize and carry to the hall, to the uſes aboveſaid; and to bring the perſons offending before the queen's commiſſioners in cauſes eccleſiaſtical.

VI. Every ſtationer, printer, bookſeller, merchant, uſing any trade of book-printing, binding, ſelling, or bringing into the realm, ſhould before the commiſſioners, or before any other perſons, thereto to be aſſigned by the queen's privy council, enter into ſeveral recognizances of reaſonable ſums of money to her majeſty, with ſureties, or without, as to the commiſſioners ſhould be thought expedient, that he ſhould truly obſerve all the ſaid ordinances, well and truly yield and pay all ſuch forfeitures, and in no point be reſiſting, but in all things aiding to the ſaid wardens, and their deputies, for the true execution of the premiſes.

And this was thus ſubſcribed; "Upon the conſideration before expreſſed, and upon the motion of the commiſſioners, we of the privy council have agreed this to be obſerved, and kept, upon the pains therein contained. At the Star-chamber, the 29 June, anno 1566, and the eighth year of the queen's majeſties reign."

N. Bacon, C. S.	Wincheſter,	R. Leiceſter,
E. Clynton,	E. Rogers,	F. Knollys.
Ambr. Cave,	W. Cecyl.	

To

To which the commiſſioners for eccleſiaſtical cauſes alſo underwrit. We underwrit think theſe ordinances meet and neceſſary to be decreed, and obſerved:

Matthue Cantuar,	Ambr. Cave,	Tho. Yale,
Edm. London,	David Lewis,	Rob. Weſton,
		T. Huycke.

JOHN ALDE, lived at the long ſhop adjoining St. Mildred's church, in the Poultry, in 1560.

THOMAS HACKET lived in Lombard-ſtreet, at the ſign of the Pope's Head, and kept a ſhop in the Royal-Exchange, at the ſign of the Green Dragon, in 1560.

RALPH, or RAFE NEWBERY, ſtationer, and warden of that company in the year 1583, being aſſignee with Henry Denham, and yielded up to the Stationers Company a privilege. He lived in Fleet-ſtreet, a little above the Conduit. Stow ſays, he gave a ſtock of books, and privileges of printing, to be ſold for the benefit of Chriſt's Hoſpital and Bridewell. He was concerned with George Biſhope, and others, in the printing of books, in 1596, and even after 1600.

FRANCIS COLDOCK, ſtationer, and twice warden of that company; practiſed the art from 1561 to 1577, and died at the age of 72, in the year 1602.

WILLIAM GRIFFITH, lived in Fleet-ſtreet, at the ſign of the Falcon, and kept ſhop in St. Dunſtan's Church-yard, in the year 1561.

LUCAS HARRISON, or HARRYSON, in 1561, lived at the ſign of the Crane, in St. Paul's Church-yard.

THOMAS COLVELL, ſucceeded Robert Wyer in buſineſs; he kept the ſign of St. John the Evangeliſt, in St. Martin's pariſh, near Charing-Croſs; and the ſame ſign in Fleet-ſtreet, near the Conduit; and continued in buſineſs from 1558 to the year 1575.

HUMPHREY TOY, in 1550, lived at the Helmet, in St. Paul's Church-yard, and continued till 1574.

HENRY WYKES, in 1562, lived in Fleet-ſtreet, at the ſign of the Black Elephant, which he put under a compartment of Man carrying a Sheep on his Back.

GERARD DEWES, a good printer, and kept a ſhop at the ſign of the Swan in St. Paul's Church-yard, in the year 1562.

HENRY DENHAM, in 1564, lived at the ſign of the Star, in Pater-noſter Row, with this motto round it, OS HOMINI SUBLIME DEDIT, which he put at the end of ſeveral of his printed books. He lived alſo in White-croſs-ſtreet, and was aſſignee to William Seres in 1564. In the year 1586 he lived in Alderſgate-ſtreet, at the ſame ſign. He frequently uſed a cut of the Bear and Ragged Staff, within the Garter.

He had a privilege granted him in 1567 for printing the New Teſtament in the Welſh tongue. He continued in buſineſs till 1587.

The 27th of March, 1563, a bill was brought into the Houſe of Commons, that the Bible, and the divine ſervice, may be tranſlated into the Welſh, or Britiſh tongue, and uſed in the churches of Wales. See Journals of the Houſe of Commons at that time. Which bill expreſſes that,

The biſhops of Hereford, ſaint Davids, Aſaph, Bangor, and Landaff, and their ſucceſſors, ſhall take ſuch order amongſt themſelves for the ſoules health of the flocks, committed to their charge, within Wales, that the whole Bible, containing the New Teſtament, and the Old, with the book of Common Prayer, and adminiſtration of the ſacraments, as is now uſed within the realm in Engliſh, to be truly and exactly tranſlated, into the Britiſh or Welch tongue. 2. And that the ſame ſo tranſlated being by them viewed, peruſed, and allowed, be imprinted to ſuch number at the leaſt, that one of every ſort may be had for every cathedral, collegiate, and pariſh church, and chappel of eaſe, in ſuch places, and countrys, of every the ſaid dioceſſes, where that tongue is commonly ſpoken or uſed, before the firſt day of March, anno Domini 1566.

3. That from that day forth, the whole divine ſervice ſhall be uſed and ſaid by the curates and miniſters, throughout all the ſaid dioceſſes, where the Welch tongue is commonly uſed, in the ſaid Britiſh, or Welch tongue, in ſuch manner and form, as is now uſed in the Engliſhe tongue, and differing nothing in any order or form from the Engliſh book. 4. For the which books ſo imprinted, the pariſhoners of every the ſaid pariſhes ſhall pay the one half or moiety, and the ſaid parſon and vicar of every of the ſaid pariſhes (where both be) or elſe the one of them, where there is but one, ſhall pay the other half or moiety. 5. The prices of which books ſhall be appointed and rated by the ſaid biſhops, and their ſucceſſors, or by three of them at the leaſt. 6. The which things, if the ſaid biſhops, or their ſucceſſors, neglect to do, then every one of them ſhall forfeit to the queen's majeſty, her heirs, and ſucceſſors, the ſum of 40 l. to be levied of their goods and chattels.

II. And one book containing the Bible, and one other book of common prayer, in the Engliſh tongue, ſhall be brought, and had in every church throughout Wales, in which the bible, and book of common prayer in Welch is to be had by force of this act (if there be none already) before the firſt day of March, one thouſand five hundred ſixty ſix. 2. And the ſame books to remain in ſuch convenient places within the ſaid churches, that ſuch as underſtand them, may reſort at all convenient times to read and peruſe the ſame; and alſo ſuch, as do not underſtand the ſaid language, may, by conferring both tongues together, the ſooner attain to the knowledge of the Engliſh tongue; any thing in this act to the contrary notwithſtanding.

Richard Serlls, in 1566, lived in Fleet-lane, at the ſign of the Half-Eagle and Key.

Henry Bynneman, was ſervant to Reynold Wolfe, and became an eminent printer. He dwelt in Thames-ſtreet near unto Baynard's caſtle, and at Knightriders-ſtreet, at the ſign of the Mermaid, with this motto about it, OMNIA TEMPUS

HABENT. "In the year 1580, February 6th, one Arthur Hall of Grantham, a member of the Houſe of Commons, was accuſed of reflecting and reproaching Sir Robert Bell the ſpeaker, and ſeveral of the members, in a book dedicated to ſir Henry Knyvett, and ſet forth in print by Henry Bynneman, who ſaid, that one John Welles, a ſcrivener in Fleet-ſtreet, did deliver the written copy to him, and when the book was printed, he delivered one book to Henry Shurlande, in Fryday-ſtreet, linnen draper, to be ſent to Mr. Halle; and that afterwards, about a year paſt, he delivered to Mr. Hall ſix of the ſaid books, and one more to Mr. Hall's man ſhortly after, and ſaid, that Mr. Hall promiſed to get him a priviledge, whereupon he adventured (he ſayeth) to print the book: and ſayeth that the copy was written by Welles the ſcrivener; and that he received of the ſaid Shurlande linnen cloth, to the value of ſix pounds thirteen ſhillings and fourpence, for printing of the book; and that he ſtayed, of his own accord, the publiſhing of the ſaid book, till he were paid, whereas Mr. Halle was contented they ſhould have been put to ſale preſently. Which report ſo made by Mr. Secretary, and withall, that Mr. Halle, and the printer, were both at the door, Mr. Halle was brought to the bar, and expreſſed his ſorrow, if he had offended, was ſure it was done with no malicious intent, prayed pardon, and willed the book ſhould be ſuppreſſed. Then was Mr. Halle ſequeſtred, and H. Bynneman brought to the bar, and affirmed, as ſecretary Wilſon had ſaid above, and wiſhing all the books had been burnt, before he had meddled with them; that Halle ſhould ſay to him again, he would not ſo for 100 pounds that he had printed fourſcore, or hundred of the ſayd books, and was thereupon ſequeſtred. Then was Shurlande brought to the bar, who confeſſed that Mr. Halle did write a letter unto him, and ſent the book to get it printed; and was alſo ſequeſtred. Welles the ſcrivener was brought to the bar, and ſaid that Halle had paid him again the xx nobles, which he before had paid the printer; and ſo he was ſequeſtred. Ordered to meet

again

again three different times afterwards, when Halle was committed to the Tower for ſix months, and until he made a retaliation to the ſatisfaction of the houſe, to pay 500 marks; to be ſevered from being a member of this houſe, and to chuſe another." He met with great incouragement from archbiſhop Parker, as you may ſee in Strype's life of that archbiſhop, who allowed him to have a ſhop, or ſhed, at the north-weſt door of St. Paul's church, at the ſign of the Three Wells. He left Mr. Denham and Mr. Newbery, aſſignees, and died 1583.

In 1573, Bynneman printed a ſmall twelves volume with the following title; The Art of Reaſon, rightly termed Witcraft, teaching a perfect way to argue and diſpute, by Raphe Lever. From the preface of this book, which is dedicated to Walter earl of Eſſex, is taken the following extract: "To prove, that the arte of reaſoning may be taught in Engliſhe, I reaſon thus: firſt, we Engliſhmen have wits, as well as men of other nations have; whereby we conceyve what ſtandeth with reaſon, and is well doone, and what ſeemeth to be ſo, and is not.——For artes are like to okes, which by little and little grow a long time, afore they come to their full bigneſs. That one man beginneth, another oft times furthereth and mendeth; and yet more praiſe to be given to the beginner, then to the furtherer or mender, if the firſt did find more good things, then the follower did adde. Experience teacheth, that each thing, which is invented by man, hath a beginning, hath an increaſe, and hath alſo in time a full ripeneſs. Now, although each worke is moſt commendable, when it is brought to his full perfection, yet, where the workmen are many, there is oftimes more praiſe to be given to him that beginneth a good worke, then to him that endeth it. For if ye conſider the bookes, that are now printed, and compare them with the bookes, that were printed at the firſt, Lord, what a diverſity is there, and how much do the laſt exceed the firſt! yet if you will compare the firſt and the laſt printer together, and ſeek whether deſerveth more praiſe and commendation, ye ſhall find

that

that the firſt did farre exceede the laſt: for the laſt had help of manye, and the firſt had help of none. So that the firſt lighteth the candle of knowledge (as it were) and the ſecond doth but ſnuff it."

THOMAS PURFOOT, printer and ſtationer, had a ſhop in St. Paul's Church-yard, in 1544, at the ſign of the Lucretia, within the New Rents in Newgate-market. He, or another of the ſame name, printed a long time after 1660, as he is the third perſon named, of the twenty, who were allowed in the year 1637, by a decree of the Star-Chamber, to print for the whole kingdom.

ALEXANDER LACY, in 1566, lived in Little Britain.

THOMAS EAST, EST, or ESTE, if the ſame perſon, lived in Alderſgate-ſtreet, at the ſign of the Black-horſe, and at other places, and ſigns, as the cuſtom then was; which makes it difficult to aſſign, whether it was the ſame perſon or no. He appears to have been employed by Birde and Tallis, to whom queen Elizabeth, in the 17th year of her reign, granted a patent. He, or they, printed muſic, and other books, from 1569 till after 1600.

The extract and effect of the queen's letters patents, to THOMAS TALLIS, and WILLIAM BIRDE, for the printing of muſick.

Elizabeth by the grace of God, quene of Englande, Fraunce, and Ireland, defender of the faith, &c. to all printers, bokeſellers, and other officers, miniſters, and ſubjects, greting. Know ye, that we for the eſpeciall effection, and good will, that we haue and bare to the ſcience of muſick, and for the aduancement thereof, by our letters patents, dated the XXII of January, in the XVII yere of our raigne, have graunted full priviledge and licence vnto our welbeloued ſervants, Thomas Tallis, and William Birde, gent. of our chappell, and to the ouerlyuer of them, and to the aſſignes of them, and of the ſuruiuer of them, for XXI yeares next enſuing, to imprint any,

and

and ſo many, as they will, of ſet ſonge, or ſonges in partes, either in Engliſh, Latine, French, Italian, or other tongues, that may ſerve for muſicke, either in churche or chamber, or otherwiſe to be either plaid, or ſoonge. And that they may rule, and cauſe to be ruled, by impreſſion any paper to ſerue for printing, or pricking, of any ſonge or ſonges, and may ſell and vtter any printed bokes, or papers of any ſonge, or ſonges, or any bookes, or quieres of ſuch ruled paper imprinted. Alſo we ſtraightly by the ſame forbid all printers, bookſellers, ſubjects, and ſtrangers, other then as is aforeſaid, to do any the premiſſes, or to bring, or cauſe to be brought, of any forren realmes into any our dominions, any ſonge, or ſonges, made and printed in any forren countrie, to ſell, or put to ſale, uppon paine of our diſpleaſure; and the offender in any of the premiſſes, for euery time to forfet to us, our heires, and ſucceſſors, fortie ſhillings, and to the ſaid Thomas Tallis, and William Birde, or to their aſſignes, and to the aſſignees of the ſuruiuer of them, all, and euery the ſaid bookes, papers, ſonge, or ſonges. We have alſo by the ſame willed and commaunded our printers, maiſters, and wardens of the miſterie of Stationers, to aſſiſt the ſaid Thomas Tallis, and William Birde, and their aſſignees, for the dewe executing of the premiſſes."

Towards the cloſe of queen Elizabeth's reign a patent was granted to Thomas Morley, for printing muſick; but it being much the ſame with Talis and Birde's before mentioned, we forbear reciting it. Patents were alſo granted to John Spilman, to make cards; to Richard Watkins and James Roberts, to print Almanacks; to Richard Wrighte, to print the Hiſtory of Cornelius Tacitus; to John Norden, to print Speculum Britanniæ; to Sir Henry Singer, touching the printing of School-books; to Thomas Morley, to print ſongs, in three parts; to Thomas Wight and Bonham Norton, to print law books; Edward Darcy, for cards; &c.

In the debates concerning monopolies, when that of cards

was

was mentioned, Sir Walter Rawleigh bluſhed. Upon reading of the liſt of patents, Mr. Hackwell, of Lincoln's-Inn, ſtood up, and aſked, Is not bread there? Bread! ſays one. Bread! ſays another. This requeſt ſeems ſtrange, ſays one of the members. No, not in the leaſt, ſays Mr. Hacket, for, if not ſpeedily prevented, a patent for bread will be procured before the next ſeſſion of parliament.

RICHARD WATKINS, in 1570, lived in St. Paul's Church-yard, and had a ſhop adjoining to the Little Conduit in Cheapſide. He had a patent with James Roberts, for printing Almanacks; and was warden of the Stationers Company in 1583, and then gave up his right of the Sheet or Broadſide Almanack, for the relief of the poor of the company.

JAMES ROBERTS, a conſiderable printer, who, with Watkins had a patent for the Sheet Almanacks in 1573. He was proprietor of upwards of 100 books, which he diſpoſed of in the year 1594.

WILLIAM HOW, in 1570, lived in Fleet-ſtreet, and continued in buſineſs till 1590.

RICHARD JONES, JHONES, or JOHNES, printed in conjunction with Thomas Colwell, in 1570. He kept a ſhop at the ſouth-weſt door of St. Paul's Church, and lived at the ſign of the Roſe and Crown, near Saffron-hill, in Holborn; and at the upper end of Fleet-lane, over againſt St. Sepulcher's Church, at the ſign of the Spread Eagle. He printed ſeveral books in partnerſhip with others.

HENRY MIDDLETON lived at the ſign of the Faulcon in Fleet-ſtreet, and printed in partnerſhip with Thomas Eaſt ſo early as 1569; but whether he was the ſon of William Middleton, before-mentioned, is uncertain.

WILLIAM WILLIAMSON, in 1573, had a ſhop at the ſign of the Sun, in St. Paul's Church-yard.

THOMAS VAUTROLLIER, who was a ſcholar and printer from Paris, or Roan, came into England about the beginning of queen Elizabeth's reign, and firſt ſettled his printing office

in

in Black Friars. He married his daughter Jakin to Richard Field, printer in Black Friars, Jan. 13, 1588, and buried ſeveral children in that pariſh, as appears by their church books. He was a moſt curious printer, as is evident from his productions. Mr. Baker ſays, he was the printer of Jordanus Brunus, in the year 1584, for which he fled, and the next year being at Edinburgh, he firſt taught that nation the way of doing their work in a maſterly manner; where he continued until, by the interceſſion of friends, he procured his pardon; as appears by a dedication of his to the right worſhipful Thomas Randolph, eſq. where he returns him thanks for his great favour, and for aſſiſting him in his great diſtreſs. He continued in the printing buſineſs from 1574 to 1588.

CHRISTOPHER and ROBERT BARKER, eſqrs. the queen's printers, in 1555, lived in Pater-noſter Row, at the ſign of the Tyger's-head, and kept a ſhop in St. Paul's Chur h-yard, at the ſign of the Graſhopper. He came of an ancient family, being deſcended from Chriſtopher Barker, knt. King at Arms. Edward Barker, who is ſuppoſed to have been father to Chriſtopher the printer, was, by a will dated Dec. 31, 1549, appointed heir to one William Barker his couſin, who had a conſiderable eſtate of houſes in London, but nothing in any county, and died Jan. 2, 1549. Queen Elizabeth granted a patent to our Chriſtopher Barker, and Robert his ſon; which patent expreſſes itſelf to have been granted, in conſideration of the father's great improvement of the art of printing.

King James I. May 10, 1602, in the firſt year of his reign, granted the ſame patent to Chriſtopher, ſon of the ſaid Robert, to hold the ſame after the death of his father, with a proviſo, that if Chriſtopher ſhould die before his father, then his heirs, &c. ſhould have it for four years after his father Robert's death.

Robert Barker of Southley, or Southlee, in the county of Bucks, eſq. married two wives, Rachael daughter of Richard Day, biſhop of Wincheſter, by whom he had ſeveral children,

and

and Ann, relict of Nicholas Cage of London. Others, beſides his ſons, were concerned with him in the buſineſs of printing. July 19, 1603, a ſpecial licence was granted Robert for printing all the Statutes during his life. James I. in conſideration of the ſum of three hundred pounds, and an annual rent of twenty pounds, demiſed to Robert Barker Upton manor, for twenty-two years. The rent ſoon after was raiſed to forty pounds per annum. William Ball, eſq. ſays Robert Barker had paid for amendment, or correcting, the tranſlation of the Bible, the conſiderable ſum of 3500l. &c. therefore his heirs had the right of printing it. This great family had their changes in fortune, for this ſame Robert Barker lay in priſon above ten years, as appears from a certificate, in theſe words: Theſe are to certify whom it may concern, that Robert Barker, eſq. was committed a priſoner to the cuſtody of the Marſhal of the King's Bench, the 27th of November, 1635, and died in the priſon of the King's Bench, the 10th of January, 1645.

King James I. in the fourteenth year of his reign, anno 1616, on the 11th of February, granted the ſame to Robert, ſon of the ſaid Robert, for thirty years, to commence from the death of Robert the father.

King Charles I. July 20, 1627, in the third of his reign, having notice that the ſeveral intereſts of the Barkers were aſſigned over to Bonham Norton and John Bill, confirmed the ſaid aſſignment to Norton and Bill.

King Charles I. Sept. 26, 1635, in the eleventh year of his reign, granted the ſame to Charles and Matthew Barker, two other ſons of Robert the father, after the expiration of the four years to Chriſtopher's heirs, and the thirty years to Robert their brother.

Robert, to whom queen Elizabeth granted the office for life 1589, dyed in the queen's bench, January 10, 1645; ſo that Chriſtopher's four years ended the 10th of January 1689.

Robert the ſon's, began January 10, 1649, and expired January 10, 1679.

King Charles II. December 24, 1675, in the 27th of his reign, grants the ſame to Thomas Newcomb and Henry Hills, for thirty years, to commence after the expiration of the reſpective terms granted to the Barkers.

Charles and Matthew Barker's, began January 10, 1679, and expired January 10, 1709.

Thomas Newcomb and Henry Hills began January 10, 1709.

Note, When king Charles II. granted the office of printer, &c. to Thomas Newcomb and Henry Hills, there were then of the reſpective terms, formerly granted to the Barkers, thirty-four years unexpired.

Note, alſo, that the ſame patent was aſſigned over by the executors of Thomas Newcomb and Henry Hills unto John Baſkett and others. There has been conteſts about the meaning of this patent ſince the union, as Mrs. Anderſon's caſe, and that between John Baſkett, eſq. and Henry Parſons, &c. printed 1720.

To the queen's moſt excellent majeſty.

The humble petition of Benjamin Tooke and John Barber, citizens and ſtationers of London,

Sheweth,

That his late majeſty king Charles the ſecond, did by his letters patents, under the great ſeal of England, bearing date at Weſtminſter the 24th day of December, in the 24th year of his reign, grant unto Thomas Newcomb and Henry Hills, of the city of London, the office of his majeſty's printer, for the printing of all bibles, new teſtaments, books of common prayer of all tranſlations, ſtatutes with notes, or without, abridgements of the ſame, proclamations and injunctions; to hold to them, their executors, and aſſigns by themſelves, or their ſufficient deputy or deputies, for thirty years, from the determination of the ſeveral and reſpective eſtates and intereſts therein then formerly

merly granted to Robert Barker the younger, and Charles and Mathew Barker.

And whereas the ſaid office hath been uſually from time to time granted by the crown for the term of thirty years, in reverſion as aforeſaid.

Your petitioners moſt humbly pray your majeſty would be graciouſly pleaſed to grant unto them the ſaid offices and premiſes, to hold to them, their executors, and aſſigns, for thirty years, from the determination of the ſeveral and reſpective eſtates and intereſts now in being.

And your petitioners, as in duty bound ſhall ever pray, &c.

It appears that this petition was received and granted the 13th day of October 1713, the twelfth year of queen Anne.

Per breve de privato ſigillo. COCKS.

John Baſkett, eſq. ſome years ago, bought out Tooke's moiety, and alſo that of alderman Barber's; ſoon after the fire, which burnt the printing houſe, had a new patent granted him by king George II. for 60 years, with the privilege to ſerve the parliament with ſtationers wares, added to it. Thirty years of this grant was then conveyed for a valuable conſideration, to Charles Eyre, eſq. and his heirs.

In the year 1769, Mr. Baſkett's term of the patent expired, and the conſigned reverſion for 30 years, being the ſole property of Charles Eyre, eſq. he took poſſeſſion of the ſame, and appointed William Strahan, ſen. eſq. his printer, who for the purpoſes of carrying on the ſame, has built a convenient and extenſive Printing-houſe near his dwelling-houſe in New-ſtreet, Shoe-lane.

JOHN CHARLEWOOD, in 1575, lived in Barbican, at the ſign of the Half-Eagle and Key, uſed many ſorts of letter, and about the cut of his ſign this motto, POST TENEBRAS LUX, and ſometimes ſtiles himſelf ſervant to the right honourable the earl of Arundel. He continued in buſineſs till 1593.

THOMAS WOODCOCK, ſtationer and bookſeller, lived in St. Paul's

Paul's Church-yard, at the ſign of the Black Bear, and married Iſabel, ſecond daughter of John Cawood, eſq. He continued in buſineſs from 1575, to 1591.

William Hoskins, in 1575, lived Fleet-ſtreet.

John Shepard, in 1576.

Thomas Dawson, in 1577, lived at the Three Cranes, in the Vintry; and uſed a device of Three Cranes in a Vineyard, and continued in buſineſs till 1599.

Nicasius Yetsweirt, eſq. was clerk of the private ſeal, and ſecretary to queen Elizabeth for the French tongue. He had a patent granted Nov. 18, 1577, the 20th of Elizabeth, for thirty years, for printing all manner of books, concerning the Common Laws of this realm.

Charles Yetsweirt, eſq. ſon of the before-mentioned Nicaſius Yetſweirt, who alſo was French ſecretary and clerk of the ſignet to queen Elizabeth, had a patent granted him the 37th of Elizabeth, for thirty years to come, for printing all books concerning the laws. He continued in buſineſs, as Law-printer but one year, viz. 1594, as he died the beginning of the year following, when his widow continued exerciſing the art of printing and ſelling law books, but not without oppoſition from the Stationers Company, which occaſioned her to complain to the lord keeper and lord treaſurer, but it does not appear what redreſs ſhe had; yet it is imagined ſhe had but little ſucceſs, as ſhe continued in buſineſs but two years.

Hugh Jackson, in 1577, lived in Fleet-ſtreet, near the Conduit, at the ſign of St. John the Evangeliſt. He continued in buſineſs till 1592.

Andrew Maunsell, in 1570, lived at the ſign of the Parrot, in St. Paul's Church-yard, and continued in buſineſs about 30 years.

Robert Waldegrave, in 1578, firſt practiſed the art of printing in the Strand, near Somerſet-houſe; from thence he remove to Foſter-lane bu afterwards, by printing puritan-

nical

nical books, involved himſelf in troubles, which obliged him to retire to Wales; but being of a good family, by the aſſiſtance of friends, overcame his troubles, and was made printer to king James VI. of Scotland, from whom he received a patent.

GEORGE BISHOP, ſtationer, concerned with, and imployed others, in ſeveral large works, was deputy printer to queen Elizabeth. He married Mary the eldeſt daughter to John Cawood, eſq. He became alderman of London, and among other legacies left ſix pounds per ann. to his company; and allowed ten pounds per ann. for ever, towards maintaining preachers at St. Paul's Croſs. He gave alſo ſix pounds per annum, to Chriſt's Hoſpital.

JOHN HARRION, in 1579, practiſed the art, and in 1583, was maſter of the Stationers Company.

ABEL JEFFS, in 1561, lived in the Old Bailey, at the ſign of the Golden Cup; and, in 1584, at the ſign of the Bell, in Philip-lane.

THOMAS SCARLET, was a good printer, and in 1576, practiſed the art, and continued in buſineſs till 1596.

HENRY BAMFORDE, in 1577.

RICHARD WEBSTER, in 1578.

EDWARD AGGAS, lived at the Weſt End of St. Paul's Church-yard, and continued in buſineſs from 1558 to 1594.

JOHN WOLFE, city printer in 1581; he practiſed the art of printing, and, as Stow ſays in his Survey of London, publiſhed by Strype, p. 223, in a conteſt between the patentees, and the Stationers Company, taking upon him as a captain in this cauſe, was content with no agreement, but generally affirmed, that he might and would print any lawful book, notwithſtanding any commandment of the queen. And to that end had incenſed the popularity of London, as in a common cauſe, ſomewhat dangerouſly. And with him ſeveral of the reſt changing their minds, were aſſociated, and laboured to overthrow thoſe privileges the queen had granted, or could grant.

grant. Whereupon the aboveſaid committees of the Stationers Company, finding them ſo diſordered, would have bound them to appear before the queen's council, which they promiſed to do; but after conference with their abettors refuſed; and ſtill proſecuted their complaints to her majeſty, garniſhing the ſame with pretences of the liberties of London, and the common wealth of the ſaid company; and ſaying, the queen was deceived by thoſe, that were the means for obtaining ſuch privileges. He afterwards was in ſuch favour with the citizens, that he was made printer to the honourable city of London. He dwelt at Paul's chain, and in Diſtaff-lane, over againſt the ſign of the Caſtle, and had a ſhop in Pope's-head-alley in Lombard-ſtreet, in 1598; uſed the mark of a Fleur-de-lis ſeeding, and ſometimes about it, UBIQUE FLORESCIT. Was ſucceeded as city printer by John Windet.

ROGER WARD, in 1582, lived near Holbourn Conduit, at the ſign of the Talbot, and as (Strype's edition of Stow ſays, p. 223.) Wolf was one of theſe unruly printers, ſo Roger Ward was another, who would print any book however forbidden by the queen's privilege, and made it his practice to print all kinds of books at his pleaſure. The maſter and wardens of the company going to ſearch his printing-houſe, according to the power they had, were reſiſted by his wife and ſervants; of which a complaint was made by the ſaid maſter and wardens to the court. And again, in the year 1583, the maſter and wardens preferred a petition againſt this man, to the lord-treaſurer, ſhewing his contemptuous demeanour, doing contrary to all order and authority; and withall, his inſufficiency to uſe the art of printing. The commiſſioners appointed by the council could bring him to nothing, but ſtill he continued to print what he pleaſed without allowance, by his own authority, and ſuch books as were warranted by her highneſs's letters patents to other men: and ſold and uttered the ſame in city and country, to men of other arts; whereby the company ſuſtained great loſs, in taking the ſale of them; and particularly

to

to the decay of ſeven young men, who executed a privilege granted to William Seres for a yearly rent. This man notwithſtanding had given two ſeveral bonds to the queen, the one not to print any more diſorderly, the other to bring in ſuch books, as he had ſo printed; but none performed. All this was laid open in the ſaid petition: the ſigners of it were, John Harriſon, maſter; and Richard Watkins and Ralph Newbury, wardens; and beſides them Chriſtopher Barker, John Day, William Norton, George Biſhop, John Judſon, and Francis Caldock; all bookſellers in theſe times of the chiefeſt reputation.

THOMAS CHARDE, in 1600, lived in Biſhopſgate Churchyard, and had been engaged in the printing buſineſs from the year 1582.

EDWARD WHITE, in 1583, lived at the Little North Door of St. Paul's Church, at the ſign of the Gun.

WILLIAM BARTLET, or BARTHELET, as he ſpelt is name both ways, followed the buſineſs in 1578.

WILLIAM CARTER, was a daring printer, and printed a great many treaſonable tracts from the year 1579 to 1584, when, on the 10th of January, he was tried at the Old Bailey, and there condemned for high-treaſon, and the next day executed at Tyburn.

HENRY MARSHE, in 1524, lived in the ſame houſe, in Fleet-ſtreet, in which Tho. Marſhe, before mentioned, lived.

Richard YARDLEY, and PETER SHORT, partners, lived at the ſign of the Star, on Bread-ſtreet-hill, in 1584, and continued in buſineſs till 1603.

NINIAN NEWTON, in 1584, printed in partnerſhip with Arnold Hatfield. They lived in Lothbury, and kept a ſhop at the Braſen Serpent, in St. Paul's Church-yard.

ROBERT ROBISON, ROBERTSON, or ROBINSON, in 1585, lived in Fleet-lane, and alſo in Fewter-lane, Holborn. He continued in buſineſs till 1597.

EDMUND BOLLIFANT, lived in Elliot's-Court, in the Little

Old Bailey, and continued in buſineſs from 1585 till after 1602.

JOHN JACKSON, in 1585, in partnerſhip with Bollifant, juſt before mentioned, and continued ſo till 1594.

WALTER VENGE, in 1585, lived in Fleet lane, oppoſite the Maiden-head.

SIMON WATERSON, in 1585.

THOMAS LUST, in 1585.

JOHN WINDET, a good printer, ſucceeded John Wolfe as printer to the Hon. City of London, and lived at the ſign of the White-Bear in Adling-ſtreet, near Bernard's Caſtle; and afterwards at the Croſs-Keys, near Paul's Wharf. He uſed a device of Time cutting down a Sheaf of Corn, with a book claſped; on the cover are theſe words, VERBUM DEI MANET IN ÆTERNUM. The compartment has the Queen's Arms at top, the City's on the right, and the Stationers on the left, with his ſign of the Bear beneath, and J. W. over it, and this motto, HOMO NON SOLO PANE VIVET, round it. He continued in buſineſs from 1585 to 1651, when he was ſucceeded by Richard Cotes; in 1669 James Fleſher, who was ſucceeded in 1672 by Andrew Clark; in 1679 Samuel Roycroft was appointed in that place, who, in 1710, was ſucceeded by John Barber, eſq. who, afterwards ſerved the office of Lord Mayor; he was ſucceeded by George James, by whoſe widow the buſineſs was carried on for ſome time, when that office was conferred on Henry Kent, eſq. the preſent City Printer.

GEORGE ROBINSON, he practiſed the art of printing from in 1586 to 1587.

RICHARD ROBINSON, printed in 1589.

EDWARD ALLDE, or ALDE, in 1587, lived at the Golden Cup, without Cripplegate, where he continued for ſome time after 1600.

THOMAS ORWIN, 1587, lived in Pater-noſter Row, and continued in buſineſs till 1597.

RICHARD FIELD, a good printer, married the daughter of Vautrollier,

Vautrollier, who died in 1589, to whoſe buſineſs he ſucceeded, and continued in, till ſeveral years after 1600.

Toby Cook, in 1579, lived at the Tiger's Head, in St. Paul's Church-yard, where he continued till 1590.

William White, printed in 1582, and continued for ſome time after 1600.

Robetr Dexter, in 1590, lived at the Braſen Serpent, in St. Paul's Church-yard, and was a benefactor to the Stationers Company.

William Kerney, or Kearney, in 1591, lived in Adling-ſtreet, near Cripplegate.

Robert Bourne, and John Porter, partners, in 1591.

John Danter, in 1591, lived in Hoſier-lane, near Holbourn Conduit, and continued in buſineſs till the year 1596.

William Ponsonby, in 1591, lived at the Biſhop's Head, in St. Paul's Church-yard.

William Barley, in 1592, lived in Grace Church-ſtreet, and was aſſignee of Thomas Morley.

Thomas Salisbury, Ralph Blowar, John Bowen, and John Busbie, were all printers who reſided in London, yet not mentioned where, but only in 1593.

Richard Boyle, in 1593, lived at the ſign of the Roſe, in St. Paul's Church-yard.

Thomas Creed, in 1594, lived at the ſign of the Catharine Wheel, near the Old Swan, in Thames-ſtreet, and frequently put to his books an emblem of Truth, with a hand iſſuing from the clouds ſtriking on her back with a rod, and this motto round it, VERITAS VIRESCIT VULNERE. He continued in buſineſs till 1607.

Adam Islip, from 1594 to 1603.

Gabriel Simpson, in 1595, at the ſign of the White Horſe, in Fleet lane.

Vallintine Sims, or Simmes, in 1595, lived in Addle, or Adling-ſtreet, at the ſign of the White Swan, near Barnard-Caſtle, and continued in buſineſs till 1611.

HENRIE BALLARD, in 1597, lived at the ſign of the Bear, without Temble-bar, oppoſite St. Clement's Church.

FELIX KINGSTON, from 1597 to 1623.

JOHN DE BEAUCHESNE, in 1597.

JOHN NORTON, eſq. the queen's printer, in Latin, Greek, and Hebrew; he was of the Company of Stationers, to whom he gave 1000 l. to purchaſe lands, to the value of 50 l. per ann. and part to be lent to poor young men of the ſaid company. He alſo gave 150 l. to the pariſh of St. Faith, under St. Paul's Church, to purchaſe 7 l. 10 s. yearly for ever, to be given to the poor. In 1593 he lived at the ſign of the Queen's Arms, in the houſe lately inhabited by his couſin Bonham Norton; and, being a man of eminence, employed ſeveral others to print for him.

He appears to be the firſt who introduced printing into the College at Eton, in 1610.

GEORGE SHAW, in 1598.

THOMAS JUDSON, from 1584 to 1599.

RICHARD BRANCOCKE, or BRADOCK, in 1598.

SIMON STRAFFORD, or STAFFORD, in 1599, lived on Addle-hill, near Carter-lane.

Having given an account of the art in London before 1600, we ſhall now proceed to the Country.

WHERE PRACTISED IN THE COUNTRY.

HAVING ſhewn the Introduction of it into London, we ſhall proceed to the Country, and ſhew where, and by whom, it was practiſed; for, on examination, we find Printing-Houſes were ſet up in ſeveral cities and towns in this kingdom where they had any conſiderable religious houſe. Thus we ſee, beſides WESTMINSTER, that the Abby of ST. ALBANS had printing there very ſoon; nor was this the only one, for time has diſcovered to us ſeveral others, ſuch as TAVISTOCK, WORCESTER, CANTERBURY, IPSWICH, &c. However, as we have mentioned before, that the Art was practiſed very early at OXFORD, we ſhall proceed with that place firſt.

OXFORD. 1480.

THEODORIC ROOD, a native of Cologne, printed here this year, where he continued till 1485, but how much longer we cannot learn. It appears that he had a partner called

THOMAS HUNTE, an Engliſhman; but notwithſtanding this might be ſo, the care and diligence of curious and inquiſitive perſons have perſerved but four books printed by theſe two printers, and one of thoſe was not known till 1735, unleſs we admit Hunte to be the printer of the three anonymous books in 1468 and 1479.

From

From theſe we are obliged to deſcend to the year 1506, when Pynſon, or Wynken de Worde, printed for them till 1518.

JOHN SCOLAR printed here, in 1518, and lived in St. John Baptiſt's lane; who was ſucceeded by

CHARLES KYRFETH, a Dutchman, who reſided here but a ſhort time, in whoſe name we have only one book, in 1519. Mr. Anthony Wood, in his Hiſtory of the Antiquities of Oxford, printed 1674, ſays, Theodoric Rood was ſucceeded by Scolar, and he by

PETER TREVERS; who, in 1527, removed to Southwark.

In Rymer, Vol. xv. p. 628. is the following Grant.

Elizabeth by the grace of God, quene of England, Fraunce, and Ireland, defender of the faith, &c. To all and ſinguler printers of bookes, bookeſellers, ſtatyoners, as well within this our realm of England, as in other our dominions, and all other our officers, miniſters, and ſubjects, greeting. We let you to wit, that in conſideracion, that our loving ſubjecte, THOMAS COOPER, of Oxforde, hathe diverſe and ſundrye tymes heretofore traveled in the correcting, and augmenting of the Engliſh Dictionarie (commonly called, Bibliotheca Eliota) and now of late, as well to his further paynes and ſtudie, as alſo to his great coſtes, and charges, of a zeale to further good letters, and the knowledge of the Laten tong, in theſe our realms and dominions, hath altered and broughte the ſame to a more perfecte forme, in followiug the notable worke called, Theſaurus Linguæ Latinæ, then at any time heretofore it hath been uſed, or ſet farth; we therefore, of our grace eſpecial and mere mocion, haue lycenced and priviliged, and by theſe preſents do graunte, and give lycence and priviledged, unto the ſaid Thomas Cooper, and his aſſignes onlye, to prynte, and ſet fourthe to ſale, the ſaid Englyſhe dictionary (before tyme named Bibliotheca Eliotae) and now in this laſt edicion entituled, Theſaurus utriuſque linguae Latinae et Britannicae. Commaunding and ſtraytelye prohibiting, that neither you, nor any of you, nor any perſon, or perſons whatſoever, other then the

the ſaid Thomas Cooper, and his only aſſignes, ſhall, durying the ſpace of twelve yeres next enſuyng the printing of the booke or worke, printe, or cauſe to be printed, or put to ſale the ſaid work, or booke abovenamed, eyther by the coppye heretofore ymprinted, or hereafter to be printed, by the ſaid Thomas Cooper, or his aſſignes, or by any other copye, tranſlation, alteration, addicion, or abridgement, or by other whatſoever tolerable way, name, or title, the ſaid book, or work, ſhall, or may after be called, printed, or ſet fourthe, uppon payne and forfeiture, and confiſcacion of all and every the ſame booke, and bookes, worke, and workes, ſo by you, or any of you, imprinted, or ſet fourthe to ſale, contrary to the tenour of theſe preſents, and further incurrying our highe diſpleaſure and indignation for your attempting of the contrary at your extreme parill. Willyng therefore, and ſtrayghtly charging and commanding all our officers, miniſters, and ſubjects, as they tender our favour, and will avoyde our high indignacion and diſpleaſure, that they, and every of them, do ayde and aſſiſte the ſaid Thomas Cooper, and his aſſignes, in the due accompliſhment and execution of theſe our licence and priviledge; any ſtatute, lawe, or ordenaunce heretofore to the contrary notwithſtanding. In witnes whereof, &c. Witneſs ourſelf at Weſtminſter, the XII daye of Marche. Per breve de privato ſigillo.

After this time we have obſerved no other printer reſident at Oxford, for the ſpace of 60 years, for which chaſm there is no reaſon aſſigned. In 1585 a new printing preſs was erected, at the expence of the Earl of Leiceſter, chancellor of that Univerſity. The firſt book produced from it was publiſhed by John Caſe, Fellow of St. John's College.

Joseph Barnes was appointed Univerſity Printer in 1585, and continued till 1617. From that time

John Litchfield, and

James Short, were Printers to the Univerſity till 1624, whoſe books have not always both their names.

John

JOHN LITCHFIELD, and
WILLIAM TURNER, were Univerſity Printers to 1635.
WILLIAM TURNER and LEONARD LITCHFIELD, in 1658.
HENRY HALL, in 1648, and
WILLIAM HALL, in 1662, who continued till 1676.

Mr. Wood, in his Athenæ, mentions SAMUEL CLARK, a maſter of arts, as elected May 14, 1658, Architypographus, who was ſucceeded by MARTIN BOLD, in 1669.

Books printed è Theatro Sheldoniano from 1671, have uſually no Printers name to them. Henry Crutterden printed a book at Oxford, in 1688, wherein he calls himſelf one of his Majeſty's printers.

CAMBRIDGE. 1521.

In this Univerſity they received the Art of Printing early, but its uncertain who were the perſons that brought it thither.

JOHN SIBERCH, in 1521, ſettled here, and ſtiled himſelf the firſt Greek printer in England; yet, though there is much Greek letter in his books, there is not one that is wholly of that character. As Eraſmus was then reſident at Cambridge, he no doubt took care of his own works.

In July, 1534, king Henry VIII. granted to this Univerſity for ever, under his great ſeal, authority to name, and to have three ſtationers, or printers of books, alyants and ſtrangers, not born within, or under his obedience, and they to be reputed and taken as deniſons.

Notwithſtanding this favourable licence for the encouragement of the preſs, no books appear to have been printed here, after the year 1522, to the year 1584, the ſpace of 62 years, when Thomas Thomas, M. A. and formerly of King's College, in this Univerſity, took up, and followed the buſineſs of printing; and was, beſides printer to the Univerſity, author of the Dictionary which bears the name of Thomas Thomas. He died in 1588.

JOHN

JOHN LEGATE, citizen and ſtationer of London, in 1589, was printer to this Univerſity, which he ſays was conferred on him by the Univerſity.

In 1606 he uſed the impreſſion of the ALMA MATER CANTABRIGIA, and round it, HINC LUCEM ET POCULA SACRA, which has frequently been uſed ſince.

He died in 1626, leaving eleven children, when a licence was granted to John Legate his ſon, to print Thomas's Dictionary, &c. How long his ſon printed does not appear, but he lived in London in the year 1637. In 1608, Chantrell Legge printed for the Univerſity, and was ſucceeded by Thomas Buck, 1627, and Roger Daniel to 1650, and Buck alone 1653; who by a will, made 21 September 1667, left legacies to Catharine-Hall, where he had been a ſcholar, to purchaſe books. He died in 1688, and was buried in Great St. Mary's Chnrch. He was ſucceeded in 1655, by John Field, who was ſucceeded about the year 1675, by J. Hayes, who, about 1688, was ſucceeded by Edward Hall. After the Revolution Cornelius Crownfield, a Dutchman, had that office, and was ſucceeded by Mr. Joſeph Bentham, who about three years ſince reſigned it in favour of Mr. John Archdeacon, the preſent Univerſity Printer.

ST. ALBANS. 1480.

Who the perſon was that practiſed this Art at ST. ALBANS we have not been able to learn, but by the productions from his preſs we find he was a Schoolmaſter of that place; and by ſeveral writers mentioned as a man of merit, and a friend of Caxton. He printed there ſo early as 1480, and produced ſeveral books between that year and 1486, from which time there appears a great chaſm.

JOHN HERTFORD, in 1536, endeavoured to revive the Art in this place, by printing ſeveral books, but finding it not anſwer his expectation, removed, in 1538, to Alderſgate-ſtreet, London.

YORK.

YORK.

Printing at this city was early, in reſpect to other places in this kingdom, which induces us to conclude they had enterprizing gentlemen among them, willing to cultivate common ſenſe. In 1509 HUGO GOES, ſuppoſed to be the ſon of an ingenious printer at Antwerp, erected a printing-houſe here, where he continued ſome years, and then removed to

BEVERLEY,

Where he lived in the Hye-gate, and uſed for a device an H and a Gooſe, but produced but little from hence. He afwards removed to London.

TAVISTOCK,

Received the art ſo early as the year 1525, from Thomas Rychard, monk of the ſaid monaſtery, where, among other productions, was printed the Stannary laws.

SOUTHWARK,

Received printing in 1514, when PETER TREVERIS a foreigner erected a preſs, and continued till 1532. He lived at the ſign of the Widows, and printed ſeveral books for William Raſtell, John Reynes, R. Copland, and others, in the city of London.

JAMES NICHOLSON, in 1526, ſet up a printing office here, and lived in 1537 in St. Thomas's Hoſpital, and had a licence in 1538, from king Henry VIII. for printing the New Teſtament, in Latin and Engliſh.

JOHN REDMAN printed in Southwark before the year 1540, for Robert Redman.

CHRISTOPHER TRUTHALL, ſuppoſed to be a feigned name; for in queen Mary's reign he printed ſeveral books againſt the papiſts, which it would have been dangerous to to put the real name to.

CAN-

CANTERBURY,

Had a printing-houſe early, as appears by the liberties taken at the death of king Henry VIII.

In 1550 JOHN MYCHELL lived in St. Paul's pariſh, and ſoon after in St. Auſtin's, where he printed a Chronicle, Cum priv. ad imprimendum ſolum.

IPSWICH,

Had a printing-houſe erected in Cardinal Wolſey's time, in 1538, by JOHN OSWEN, who made uſe of Cum imprimendum ſolum, to his firſt production.

JOHN OVERTON, in 1548.

ANTHONY SCOLOKER, from London, reſided here in 1548.

WORCESTER.

In the Roll's Chapel, is a licence granted by Edward VI. to JOHN OSWEN, of the city of Worceſter, and his aſſigns, to print and reprint, &c. every kind of book, or books, ſet forth by his majeſty, concerning the ſervice to be uſed in churches, adminiſtration of the ſacraments, and inſtruction of his ſubjects of the principality of Wales, and marſhes thereunto belonging, &c. for ſeven years, prohibiting all other perſons whatſoever, from printing the ſame.

He continued to print till 1553, in which year, being the 7th of Edward VI. he was appointed printer for the principality of Wales, and the marſhes thereunto belonging.

GREENWICH,

Had a printer in 1554, who printed without inſerting his name to his production.

NORWICH.

It appears in the year 1565, that many ſtrangers from the Low Countries came, and ſettled in Norwich city, maſters, workmen, and ſervants, (and had her majeſty's letters patents to work, and make all ſorts of woolen manufactures) men,

women, and children, to about 3925. This was encouraged by the mayor and ſheriffs of this city who waited on Thomas, duke of Norfolk, at his palace there, and got the freedom and liberty of the city granted to them. Among theſe ſtrangers the art of printing was introduced here, of whom Anthony Solmpne, was ſo well approved of, that he had his freedom preſented to him.

ANTHONY DE SOLMPNE is taken notice of as a printer at Norwich, in Leland's appendix to his Collectanea, part 2. vol. VI. p. 41. and in the Bodleon library among the archives.

MOULSEY, &c.

Here might be recited the titles of great numbers of ſcurrilous pamphlets wrote, printed, and diſperſed, on both ſides, concerning eccleſiaſtical diſcipline, and never ending cavils and diſputes about rites and ceremonies, in a ſnarleing and ridiculous manner; and the public printing preſſes being ſhut againſt the puritans, ſome of them purchaſed a private one. If any deſire to know the motions and ſtages of the preſs, which printed theſe books; know, it was firſt ſet up at Moulſey, near Kingſton in Surry, thence conveyed to Fawſley in Northamptonſhire, thence to Norton, and afterwards to Coventry; from Coventry to Woolſton in Warwickſhire, and from thence to Mancheſter in Lancaſhire; diſcovered by Henry, earl of Darby, in the printing "More Work for the Cooper."

Having treated by whom PRINTING was firſt practiſed, and who made improvements in the Types, viz. Worde, Day, &c. after whoſe example ſeveral further attempts were made, but with little ſucceſs, till the late ingenious WILLIAM CASLON, eſq. brought the Art of LETTER-FOUNDING to its preſent perfection, to whoſe buſineſs his ſon, the preſent WILLIAM CASLON, eſq. ſucceeded, and by whom ſeveral conſiderable additions have been made, as will appear by the following SPECIMEN; ſacred to whoſe Memory, and as a tribute due to their Merit, we here inſert it.

A SPECIMEN OF Printing Types, BY William Caslon, *Letter Founder*, London.

Five Lines Pica.

ABCD
EGHIK
abcdeg

Four Lines Pica.

ABCDE
FGHIJK
abcdefgh

Two Lines Double Pica.

ABCDEF
GHIJKL
ΓΔΘΞΩ

Two Lines Great Primer.

ABCDEFG
HIJKLMN
ΓΔΘΞΠΩ

Two Lines Engliſh.

ABCDEFGJ
HIKLMNO
ΓΔΠΣΥΦΨΩ

Two Lines Pica.

ABCDEFGHIM
JKLNOPQRST
ΓΔΘΞΠΣΥΦΩ

Two Lines Small Pica.

ABCDEFGHIKL
MNOPQRSTUV
ΓΔΘΞΠΣΥΦΨΩ

Two Lines Long Primer.

ABCDEFGHIJKM
LNOPQRSTUVW
ΓΔΘΞΠΣΥΦΧΨΩ

Two Lines Brevier.

ABCDEFGHIKLMN
OPQRSTUVWXYZJ
ΓΔΕΘΚΛΞΟΠΣΥΦΩ

French Cannon.

Quouſque tan
dem abutere, c
Quouſque tandem
abutere, Catilina,

Two Lines Double Pica.

Quouſque tand
em abutere, Ca
tilina, patientia
Quouſque tandem
abutere, Catilina,

Two Lines Great Primer.

Quouſque tandem abutere Catilina, p
Quouſque tandem abutere, Catilina, pa-

Two Lines Engliſh.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos e-
Quouſque tandem abutere Catilina, patientia noſtra?

Two Lines Pica.

Quouſque tandem abutere, Catilina, patientia noſtra? qu
Quouſque tandem abutere, Catilina, patientia noſtra? quam-

DOUBLE PICA ROMAN. 1.

Quouſque tandem abutere Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium pa

DOUBLE PICA ROMAN. 2.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii

Double Pica Italick.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te noctur-

Paragon Roman.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum om nium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vu ltuſque moverunt? patere tua conſi-

A B C D E F G H I J K L M N O

Paragon Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverut?

A B C D E F G H I J K L M N

GREAT PRIMER ROMAN.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? q

A B C D E F G H I J K L M N O P

GREAT PRIMER ITALICK.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjuratio-

English Roman. No 1.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jacta bit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare

A B C D E F G H I J K L M N O P Q R S T

Long Bodied English Roman.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos con-

ENGLISH ROMAN. No 2.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis quem noſtrum ignorare arbitraris? O tempora o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſen-

A B C D E F G H I J K L M N O P Q R S T

Engliſh Italick.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic

A B C D E F G H I J K L M N O P Q R S

PICA ROMAN. No 1.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vi

A B C D E F G H I J K L M N O P Q R S T U V

Pica Italick. No 1.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem

A B C D E F G H I J K L M N O P Q R S T U V W

PICA ROMAN. No 2.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. machinaris. An vero vir ampliſſimus, P. Scipio, p

ABCDEFGHIJKLMNOPQRSTUV

Pica Italick. No 2.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem

ABCDEFGHIJKLMNOPQRSTUVW

Small Pica Roman. No 1.

Quousque tandem abutere, Catilina, patientia noſtra? quam diu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vitemus. Ad mortem te, Catilina, duci juſſu conſulis jam pridem opertebat: in te conferri peſtem iſtam, quam tu in nos omnes jamdiu machinaris. An vero vir ampliſſimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem ſtatum reipublicæ privatus interfecit: Catilinam vero orbe

A B C D E F G H I J K L M N O P Q R S T U V W X

Small Pica Italick. No 1.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vitemus. Ad mortem te, Catilina, duci juſſu conſulis jam pridem opertebat: in te conferri peſtem iſtam, quam tu in nos omnes jamdiu machinaris. An vero vir ampliſſimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem ſtatum reipublicæ privatus interfecit: Cati-

A B C D E F G H I J K L M N O P Q R S T U V W

Small Pica Roman No 2.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vitemus. Ad mortem te, Catilina, duci juſſu conſulis jam pridem opertebat: in te conferri peſtem iſtam, quam tu in nos omnes jamdiu machinaris. An vero vir ampliſſimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem ſtatum reipublicæ privatus interfecit: Catilinam vero orbe-

A B C D E F G H I J K L M N O P Q R S T U V W X

Small Pica Italick. No 2.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vitemus. Ad mortem te, Catilina, duci juſſu conſulis jam pridem opertebat: in te conferri peſtem iſtam, quam tu in nos omnes jamdiu machinaris. An vero vir ampliſſimus, P. Scipio, pontifex maximus, Tiberium Gracchumm ediocriter labefactantem ſtatum reipublicæ privatus interfecit: Cati-

A B C D E F G H I J K L M N O P Q R S T U V W X Y

Long Primer Roman. No 2.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ

Long Primer Italick. No 2.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. viae-

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ

Large Face Burgeois.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vitemus. Ad mortem te, Catilina, duci juſſu conſulis jam pridem opertebat: in te conferri peſtem iſtam, quam tu in nos omnes jamdiu machinaris. An vero vir ampliſſimus, P. Scipio, pontifex maxi-

LARGE FACE LONG PRIMER.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſ-
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ

LONG PRIMER ROMAN. No 1.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul videt: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub.
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ

LONG PRIMER ITALICK. No 1.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub.
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ

BURGEOIS ROMAN. No 1.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vitemus. Ad mortem te, Catilina, duci juſſu conſulis jam pridem opertebat: in te conferri peſtem iſtam, quam tu in nos omnes jam-

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ

BURGEOIS ROMAN. No 2.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vitemus. Ad mortem te, Catilina, duci juſſu conſulis jam pridem opertebat: in te conferri peſtem iſtam, quam tu in nos omnes jamdiu machinaris. An vero vir ampliſſimus, P. Scipio,

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ

Burgeois Italick.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vitemus. Ad mortem te, Catilina, duci juſſu conſulis jam pridem opertebat:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ

BREVIER ROMAN. No 1.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vitemus. Ad mortem te, Catilina, duci juſſu conſulis jam pridem opertebat: in te conferri peſtem iſtam, quam tu in nos omnes jamdiu machinaris. An vero vir ampliſſimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem ſtatum reipublicæ privatus interfecit: Catilinam vero orbem terræ cæde atque incendiis vaſ-

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ

BREVIER ROMAN. No 2.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vitemus. Ad mortem te, Catilina, duci juſſu conſulis jam pridem opertebat: in te conferri peſtem iſtam, quam tu in nos omnes jamdiu machinaris. An vero vir ampliſſimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem ſtatum reipublicæ privatus in terfecit: Catilinam vero orbem terræ cæde atque incendiis vaſtare cupientem

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ

Brevier Italick.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit. vivit? imo vero etiam in ſenatum venit: fit publici conſilii particeps: notat & deſignat oculis ad cædem unumquemque noſtrum. Nos autem viri fortes ſatisfacere reipub. videmur, ſi iſtius furorem ac tela vitemus. Ad mortem te, Catilina, duci juſſu conſulis jam pridem opertebat: in te conferri peſtem iſtam, quam tu in nos omnes jamdiu machinaris. An vero vir ampliſſimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem ſtatum reipublicæ privatus interfecit: Catilinam vero orbem terræ cæde atque incendiis vaſtare cupientem nos conſules perferemus? nam illa nimis antiqua prætereo, quod Q. Servilius Ahala Sp. Melium, novis rebus ſtudentem manu ſua occidit.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ

Minion.

Then Agrippa ſaid unto Paul, Thou art permitted to ſpeak for thyſelf. then Paul ſtretched forth the hand, and anſwered for himſelf; 2 I think myſelf happy, king Agrippa, becauſe I ſhall anſwer for myſelf this day before thee touching all the things whereof I am accuſed of the Jews: 3 Eſpecially, becauſe I know the to be expert in all cuſtoms and queſtions which are among the Jews; wherefore I beſeech thee to hear me patiently. 4 My manner of life from my youth, which was at the firſt among mine own nation at Jeruſalem, know all the Jews, 5 Which knew me from the beginning, (if they would teſtify) that after the moſt ſtraiteſt ſect of our religion I lived a Phariſee. 6 And now I ſtand and am judged for the hope of the promiſe made of God unto our fathers: 7 Unto which promiſe our twelve tribes inſtantly ſerving God day and night hope to come. for which hopes ſake, king Agrippa, I am accuſed of the Jews. 8 Why ſhould it be thought a thing incredible with you that God ſhould raiſe the dead? 9 I verily thought with myſelf that I ought to do many things contrary to the name of Jeſus of Nazareth. 10 Which thing I alſo did in Jeruſalem: and many of the ſaints did I ſhut up in priſon, having received authority from the chief prieſts; and, when they were put to death, I gave my voice againſt them. 11 And I puniſhed them oft in every ſynagogue, and compelled them to blaſpheme: and being exce-

Nonpareil Roman. No 1.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o

A E C D E F G H I J K L M N O P Q R S T U

Nonpareil Italick. No 1.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelli-

A B C D E F G H I J K L M N O P Q R S T U

Nonpareil Roman. No 2.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc in-

A B C D E F G H I J K L M N O P Q R S T U

Nonpareil Italick. No 2.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, conſul vidit: hic tamen vivit, vivit? imo vero etiam in ſenatum venit: fit publici

A B C D E F G H I J K L M N O P Q R S T U

Pearl Roman.

Quouſque tandem abutere, Catalina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum praeſidium palatii, nihil urbis vigiliae, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quip conſilii

A B C D E F G H I K L M N O P Q R S T U V W

Pearl Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum praeſidium palatii, nihil urbis vigiliae, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperes, quem

A B C D E F G H I K L M N O P Q R S T U V W X

1234567890 1234567890 1234567890

2345678901 2345678901

1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/4 1/2 3/8

Double Pica Greek.

ΠΑτερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς· ἁγιαθήτω τὸ ὄνομά σου. Ελθέτω ἡ βασιλέια σου· γνηθήτω τὸ θέλημά σε, ὡς ἐν ἐρανῷ, καὶ ἐπὶ τ γῆς. Τὸν ἄρτον ἡμῶν τ ἐπιόσιον δὸς ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς καὶ ἡμεῖς ἀφίεμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκης ἡμᾶς εἰς πειρασμὸν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τ πονηρῦ. ὅτι σὸ ἔστιν ἡ βασιλέια, καὶ ἡ δυνάμις, καὶ ἡ δόξα εἰς τοὺς αἰῶνας. ἀμήν. κτ δω ϖειμαια ϖα ου ς ἔστι

Great Primer Greek.

ΠΑτερ ἡμῶν ὁ ἐν τοῖς ἐρανοῖς· ἁγιαθήτω τὸ ὄνομά σου. Ελθέτω ἡ βασιλέια σε. γενηθήτω σ' θέλημά σε, ὡς ἐν ἐρανῷ, καὶ ἐπὶ τ γῆς. Τὸν ἄρτον ἡμῶν τ ἐπιόσιον δὸς ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς καὶ ἡμεῖς ἀφίεμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκης ἡμᾶς εἰς ϖειρασμὸν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τ πονηρ. ὅτι σὸ ἔστιν ἡ βασιλέια, καὶ ἡ δυνάμις, καὶ ἡ δόξα εἰς τοὺς αἰῶνας. ἀμήν. ἐν ϖαραγγ ἐπιστ ου δω

English Greek.

ΠΑτερ ἡμῶν ὁ ἐν τοῖς ὐρανοῖς· ἁγιαθήτω τὸ ὄνομά σου. Ελθέτω ἡ βασιλεία σϖ· γενηθήτω τὸ θέλημά σϖ, ὡς ἐν ὐρανῷ, ϗ ἐπὶ τ γῆς. Τὸν ἄρτον ἡμῶν τ ἐπιὐσιον δὸς ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς ϗ ἡμεῖς ἀφιεμϖ τοῖς ὀφειλέταις ἡμῶν. Και μὴ εἰσενέγκης ἡμᾶς εἰς πειρασμὸν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τ πονηρ· ὅτι σ ἐσιν ἡ βασιλεία, ϗ

Pica Greek.

ΠΑτερ ἡμῶν ὁ ἐν τοῖς ὐρανοῖς· ἁγιαθήτω τὸ ὄνομά σϖ. Ελθέτω ἡ βασιλεία σϖ· γϖθήτω τὸ θέλημά σϖ, ὡς ἐν ὐρανῷ, ϗ ἐπὶ τ γῆς. Τὸν ἄρτον ἡμῶν τ ἐπιὐσιον δὸς ἡμῖν σήμερϖ. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς ϗ ἡμεῖς ἀφίεμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκης ἡμᾶς εἰς πειρασμὸν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τ πονηρ· ὅτι σ ἐσιν ἡ βασιλεία, ϗ ἡ

Small Pica Greek.

ΠΑτερ ἡμῶν ὁ ἐν τοῖς ὐρανοῖς· ἁγιασθήτω τὸ ὄνομά σϖ. Ελθέτω ἡ βασιλεία σϖ· γενηθήτω τὸ θέλημά σϖ, ὡς ἐν ὐρανῷ, καὶ ἐπὶ τῆς γῆς. Τὸν ἄρτον ἡμῶν τὸν ἐπιὐσιον δὸς ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς καὶ ἡμεῖς ἀφίεμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκης ἡμᾶς εἰς πειρασμὸν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τ πονηρ· ὅτι σ ἐσιν ἡ βασιλεία, καὶ ἡ δύναμις,

Long Primer Greek.

ΠΑτερ ἡμῶν ὁ ἐν τοῖς ὐρανοῖς· ἁγιαθήτω το ὄνομά σϖ. Ελθέτω ἡ βασιλεια σϖ· γενηθέτω τὸ θέλημά σϖ, ὡς ἐν ὐρανῷ, ϗ ἐπὶ τῆς γῆς. Τὸν ἄρτον ἡμῶν τὸν ἐπιὐσιον δὸς ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς ϗ ἡμεῖς ἀφίεμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκης ἡμᾶς εἰς πειρασμὸν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τ πονηρ· ὅτι σ ἐσιν ἡ βασιλεία, ϗ ἡ

Brevier Greek.

ΠΑτερ ἡμῶν ὁ ἐν τοῖς ὐρανοῖς· ἁγιασθήτω τὸ ὄνομά σϖ. Ελθέτω ἡ βασιλεία σϖ. γενηθήτω τὸ θέλημά σϖ, ὡς ἐν ὐρανῷ, ϗ ἐπὶ τῆς γῆς. Τὸν ἄρτον ἡμῶν τὸν ἐπιὐσιον δὸς ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς ϗ ἡμεῖς ἀφίεμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκης ἡμᾶς εἰς πειρασμὸν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τ πονηρ· ὅτι σ ἐσιν ἡ βασιλεία, ϗ ἡ δύναμις, ϗ ἡ δὸξα εἰς τὺς αἰῶνας. ἀμήν.

Nonpareil Greek.

ΠΑτερ ἡμῶν ὁ ἐν τοῖς ὐρανοῖς· ἁγιασθήτω τὸ ὄνομά σου. Ελθέτω ἡ βασιλεία σϖ· γενηθήτω τὸ θέλημά σϖ, ὡς εν ὐρανῷ ϗ ἐπὶ τῆς γῆς. Τὸν ἄρτον ἡμῶν τὸν ἐπιὐσιον δὸς ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς ϗ ἡμεῖς ἀφίεμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκης ἡμᾶς εἰς πειρασμὸν, ἀλλα ῥῦσαι ἡμᾶς ἀπὸ τ πονηρ· ὅτι σ ἐσιν ἡ βασιλεια, ϗ ἡ δυναμις, ϗ ἡ δὸξα εἰς τὺς αἰῶνας. ἀμήν.

Two Lines Great Primer Hebrew.

בראשית ברא אלהים
את השמים ואת
הארץ: והארץ היתה
תהו ובהו וחשך על-

Two Lines Engliſh Hebrew.

בראשית ברא אלהים את
השמים ואת הארץ והארץ
היתה תהו ובהו וחשך על-
פני תהום ורוח אלהים מרח
פת על-פני המים ויאמר אל

Double Pica Hebrew.

בראשית ברא אלהים את השמים
ואת הארץ: והארץ היתה תהו ובהו
וחשך על-פני תהום ורוח אלהים מר-
חפת על-פני המים: ויאמר אלהים
יהי אור ויהי-אור: וירא אלהים את-
האור כי-טוב ויבדל אלהים בין האור

Great Primer Hebrew.

בראשית ברא אלהים את השמים ואת
הארץ : והארץ היתה תהו ובהו וחשך
על־פני תהום ורוח אלהים מרחפת על־
פני המים : ויאמר אלהים יהי אור ויהי־
אור : וירא אלהים את־האור כי־טוב וי־

Great Primer Hebrew with Points.

בְּרֵאשִׁית בָּרָא אֱלֹהִים אֵת הַשָּׁמַיִם וְאֵת
הָאָרֶץ : וְהָאָרֶץ הָיְתָה תֹהוּ וָבֹהוּ וְחֹשֶׁךְ
עַל־פְּנֵי תְהוֹם וְרוּחַ אֱלֹהִים מְרַחֶפֶת עַל־
פְּנֵי הַמָּיִם : וַיֹּאמֶר אֱלֹהִים יְהִי אוֹר וַיְהִי־
אוֹר : וַיַּרְא אֱלֹהִים אֶת־הָאוֹר כִּי־טוֹב וַי־

English Hebrew.

בראשית ברא אלהים את השמים ואת הארץ :
והארץ היתה תהו ובהו וחשך על־פני תהום ורוח
אלהים מרחפת על־פני המים : ויאמר אלהים יהי
אור ויהי־אור : וירא אלהים את־האור כי־טוב ויבדל
אלהים בין האור ובין החשך : ויקרא אלהים לאור
יום ולחשך קרא לילה ויהי־ערב ויהי־בקר יום

English Hebrew with Points.

בְּרֵאשִׁית בָּרָא אֱלֹהִים אֵת הַשָּׁמַיִם וְאֵת הָאָרֶץ :
וְהָאָרֶץ הָיְתָה תֹהוּ וָבֹהוּ וְחֹשֶׁךְ עַל־פְּנֵי תְהוֹם וְרוּחַ
אֱלֹהִים מְרַחֶפֶת עַל־פְּנֵי הַמָּיִם : וַיֹּאמֶר אֱלֹהִים יְהִי
אוֹר וַיְהִי־אוֹר : וַיַּרְא אֱלֹהִים אֶת־הָאוֹר כִּי־טוֹב וַיַּבְדֵּל
אֱלֹהִים בֵּין הָאוֹר וּבֵין הַחֹשֶׁךְ : וַיִּקְרָא אֱלֹהִים לָאוֹר
יוֹם וְלַחֹשֶׁךְ קָרָא לָיְלָה וַיְהִי־עֶרֶב וַיְהִי־בֹקֶר יוֹם

Pica Hebrew.

בראשית ברא אלהים את השמים ואת הארץ: והארץ
היתה תהו ובהו וחשך על־פני תהום ורוח אלהים מרחפת
על־פני המים: ויאמר אלהים יהי אור ויהי־אור: וירא אל־
הים את־האור כי־טוב ויבדל אלהים בין האור ובין החשך:
ויקרא אלהים לאור יום ולחשך קרא לילה ויהי־ערב ויהי־
בקר יום אחד: ויאמר אלהים יהי רקיע בתוך המים ויהי
מבדיל בין מים למים: ויעש אלהים את־הרקיע ויבדל בין

Pica Hebrew with Points.

בְּרֵאשִׁית בָּרָא אֱלֹהִים אֵת הַשָּׁמַיִם וְאֵת הָאָרֶץ: וְהָאָרֶץ
הָיְתָה תֹהוּ וָבֹהוּ וְחֹשֶׁךְ עַל־פְּנֵי תְהוֹם וְרוּחַ אֱלֹהִים מְרַחֶפֶת
עַל־פְּנֵי הַמָּיִם: וַיֹּאמֶר אֱלֹהִים יְהִי אוֹר וַיְהִי־אוֹר: וַיַּרְא אֱל־
הִים אֶת־הָאוֹר כִּי־טוֹב וַיַּבְדֵּל אֱלֹהִים בֵּין הָאוֹר וּבֵין הַחֹשֶׁךְ:
וַיִּקְרָא אֱלֹהִים לָאוֹר יוֹם וְלַחֹשֶׁךְ קָרָא לָיְלָה וַיְהִי־עֶרֶב וַיְהִי־
בֹקֶר יוֹם אֶחָד: וַיֹּאמֶר אֱלֹהִים יְהִי רָקִיעַ בְּתוֹךְ הַמָּיִם וִיהִי
מַבְדִּיל בֵּין מַיִם לָמָיִם: וַיַּעַשׂ אֱלֹהִים אֶת־הָרָקִיעַ וַיַּבְדֵּל בֵּין

Small Pica Hebrew.

בראשית ברא אלהים את השמים ואת הארץ: והארץ היתה תהו
ובהו וחשך על־פני תהום ורוח אלהים מרחפת על־פני המים: ויאמר
אלהים יהי אור ויהי־אור: וירא אלהים את־האור כי־טוב ויבדל אל־
הים בין האור ובין החשך: ויקרא אלהים לאור יום ולחשך קרא
לילה ויהי־ערב ויהי־בקר יום אחר: ויאמר אלהים יהי רקיע בתוך
המים ויהי מבדיל בין מים למים: ויעש אלהים את־הרקיע ויבדל
מבין חמים אשר מתחת לרקיע ובין המים אשר מעל לרקיע ויהיכן:

Long Primer Hebrew.

בראשית ברא אלהים את השמים ואת הארץ: והארץ היתה תהו
ובהו וחשך על־פני תהום ורוח אלהים מרחפת על־פני המים: ויאמר
אלהים יהי אור ויהי־אור: וירא אלהים את־האור כי־טוב ויבדל אל־
הים בין האור ובין החשך: ויקרא אלהים לאור יום ולחשך קרא
לילה ויהי־ערב ויהי־בקר יום אחר: ויאמר אלהים יהי רקיע בתוך
המים ויהי מבדיל בין מים למים: ויעש אלהים את־הרקיע ויבדל
בין חמים אשר מתחת לרקיע ובין המים אשר מעל לרקיע ויהיכן:

Brevier Hebrew.

בראשית ברא אלהים את השמים ואת הארץ: והארץ היתה תהו ובהו וחשך על־פני
תהום ורוח אלהים מרחפת על־פני המים: ויאמר אלהים יהי אור ויהי־אור: וירא אלהים
את־האור כי־טוב ויבדל אלהים בין האור ובין החשך: ויקרא אלהים לאור יום ולחשך
קרא לילה ויהי־ערב ויהי־בקר יום אחד: ויאמר אלהים יהי רקיע בתוך המים ויהי
מבדיל בין מים למים: ויעש אלהים את־הרקיע ויבדל בין המים אשרמ תחת לרקיע
בין המים אשר מעל לרקיע ויהיכן: ויקרא אלהים לרקיע שמים ויהי־ערב ויהי־בקר

Pica Gothick.

ΛTTΛ ПNSΛK ΦП ïN hIMINΛM: ΥЄIh-
NΛI NΛMϗ ΦЄIN: ЦIMΛI ΨIПdINΛSSNS
ΦЄINS: ΥΛIKΦΛI ΥIΛGΛ ΦЄINS SΥЄ ïN
hIMINΛ GΛh ΛNΛ ΛIKΦΛI: hΛΛIÞ ПN-
SΛKΛNΛ ΦΛNΛ SINTЄINΛN ГIÞ ПNS
hIMMΛdΛГΛ: GΛh ΛÞΛЄT ПNS ΦΛTЄI
SKПΛΛNS SIGΛIMΛ. SΥΛ SΥЄGΛh ΥЄ-
IS ΛÞΛЄTΛM ΦΛIM SKПΛΛM ПNSΛKΛ-

Pica Coptick.

Пєпшт єтϩєппι ϕнοϫι ⁘ ϩϩдρєϥ тοϫϧ-
οϩхє пєкрдп ⁘ ϩϩдρєсϩϩхєтєкϩϩє тοϫρο⁘
пєтєϩпдк ϩϩдρєϥшωπι ϩϩфρπϯ ϩєп тф-
єпєϩϩ ϩιхєппικдϩι⁘ Пєпωιк ϩϯτερдсϯ ϩϩ-
нιϥпдп ϩϩфοοϫ οϫοϩ χдппєтєροп пдп ѐϧ-
ολ ϩϩфρнϯϩω ϩϯτєпχω єϧολ ϩппнєτє⁘
οϫοο ϩϩпєρτєпє ϩοϫ єпιρдсϩϩος⁘ дλλдпдϩϩєп ѐϧολ ϩєппπєтϩϩοϫ⁘ Пєπ-

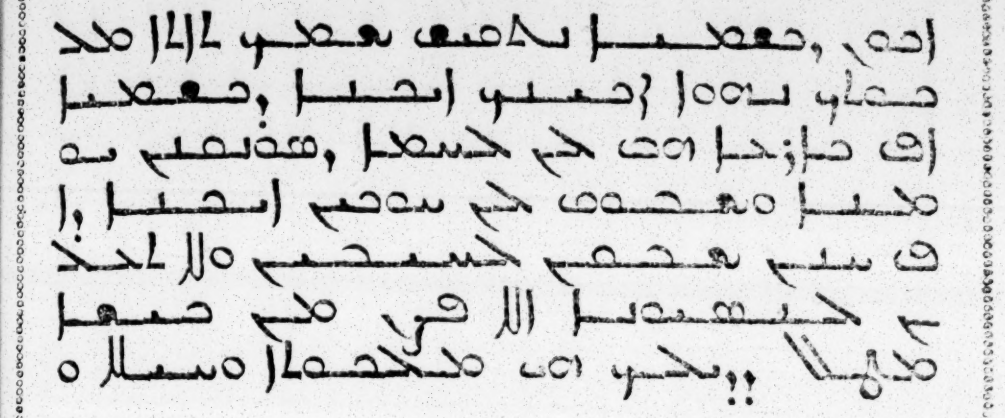
Pica Æthiopick.

አቡነ: ዘበሰማያት: ይትቀደስ: ስምከ:: ትምጻእ: መንግ
ሠትከ:: ይኩን. ፈቃደከ: በሰመ: በሰማይ: ወበምድርኒ::
ሲሳየነ: ዘለለ: ዕለትነ: ሀበነ: ዮም:: ኀድግ: ለነ: አበሰነ:
ከመ: ንሕነኒ: ንኀድግ: ለዘ: አበሰ: ለነ:: ወኢትብአነ:
ውስተ: መንሲት:: አላ: አድኅነነ: ወባልሐነ: አመኩሉ:
እኩይ:: እስመ: ዚአከ: ይእቲ: መንግሠት: ኀይል: ወሰብ
ሐት: ለዓለመ: ዓለም: አሜን:: አቡነ: ዘበሰማያት: ይ
ትቀደስ: ስምከ:: ትምጻእ: መንግሠታከ:: ይኩኒ: ፈቃዳ

Etruſcan.

ↃΛϤIПϫϘ8 ϯ⅁ПϤΥ8Ϥ ƧI⅁ШϤ⅁П 8Ϥ Ϥ⅃ ƐƧ
ϤΛ8ΛↃ ЖΛΥИЧ⅁ ШϤϮ ⅃ΤΜϤΘ ϯ⊟ ЧШЧ
⅁ЧHIϤ ϫD ƐpΛ ЖИϤШ ⅁Ɛϧ ⅁ИЧϫ ИΛI
ΛƎ8Ж⅁ Ↄϫ⊟Τ 8Θ ЖdЧ ЯΥИ ϯΛ⅁⅁Ж ΣИΤ
⅃⊟ΘΘϤΛ⅃ ΤV ИƧΛ ЧϽ⅁ΤΛ ΘↃ ΤϫШ ЧdI

English Syriack.



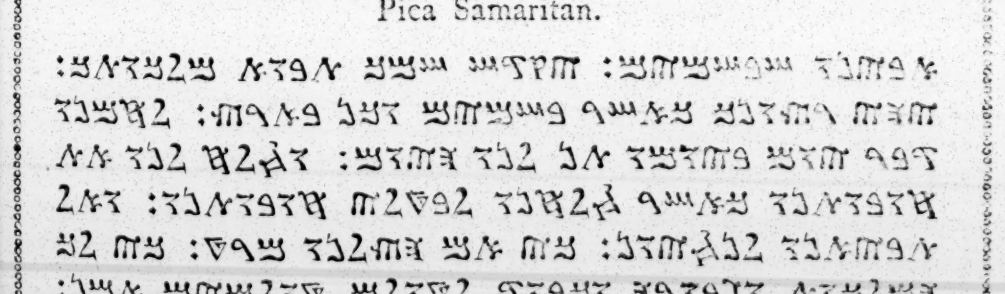
English Arabick.

اعلم ايها الاخ الحبيب القاري اللبيب * ان الاب الفاضل الكلي احترامه والذايع في كافة العلوم نامه * كير كير اثاناسيوس البطريرك الانطاكي على الملة الرومية في الامصار الشامية * قد اصرف اتعابا جسيمة ومجاهدات عظيمة في نظام الكتب الالهية والاسفار البيعية * لغايدة الشعوب المسجية * الموتمن على سياستهم بغيرتة الابوية * فابرز منذ سنين ما مصحف الزبور الداودية في اللغة العربية * مطبو

Pica Armenian.

Զանըսպատ խաղացմու նս աստուածայնոյն
'ի քեզ հնորհացն, և զանդուլ հոգւոյն 'ի վե-
ըայ քոյ ինացուածոդդ զ հարծմունն՝ նանեայ
'ի ձեռն գերբեցիկ խնդրոյս, առաւաջ քան զմ
արմոյդ, զհոգւոյդբնկալեալ զծանօթուխի-
որևսիրելի իմոցիսկ ախորժակացս, առաւ-
ել ևս սովորութեցս: Վե որոյ, ևոչ միայն զ-

Pica Samaritan.



English Saxon.

Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin pilla on eorþan. rpa rpa on heofenum. Urne dæghpamlican hlaf rýle ur to dæg. Ánd forgýf ur ure gyltar. rpa rpa pe forgifað urum gyltendum. Ánd ne gelæde þu ur on corrnunge. ac alýf ur of ýfele. So ðlice. Fæder ure þu þe eart on

Fica Saxon.

Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin pilla on eorþan. rpa rpa on heofenum. Urne dæghpamlican hlaf rýle ur to dæg. Ánd forgýf ur ure gyltar. rpa rpa pe forgifað urum gyltendum. Ánd ne gelæde þu ur on corrnunge. ac alýf ur of ýfele. So ðlice. Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-

Long Primer Saxon.

Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin pilla on eorþan. rpa rpa on heofenum. Urne dæghpamlican hlaf rýle ur to dæg. Ánd forgýf ur ure gyltar. rpa rpa pe forgifað urum gyltendum. Ánd ne gelæde þu ur on corrnunge. ac alýf ur of ýfele. So ðlice. Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin pilla on eorþan. rpa rpa on heofenum. Urne dæghpamlican hlaf rýle ur to dæg. Ánd forgýf ur ure gyltar. rpa rpa þe

Brevier Saxon.

Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin pilla on eorþan. rpa rpa on heofenum. Urne dæghpamlican hlaf rýle ur to dæg. Ánd forgýf ur ure gyltar. rpa rpa pe forgifað urum gyltendum. Ánd ne gelæde þu ur on corrnunge. ac alýf ur of ýfele. So ðlice. Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin pilla on eorþan. rpa rpa on heofenum. Urne dæghpamlican hlaf rýle ur to dæg. Ánd forgýf ur ure gyltar. rpa rpa pe forgifað urum gyltendum. Ánd ne gelæde þu ur on corrnunge. ac alýf ur of ýfele. So ðlice.

Two Lines Great Primer Black.

And be it further he reby enacted, That

Double Pica Black.

And be it further hereby ena-cted, That the Mayors, Bai-liffs, or other head Officers,

Great Primer Black.

And be it further hereby enacted, That the Mayors, Bailiffs, or o-ther head Officers of every Town and place corporate, and City wit-

English Black.

And be it further hereby enacted, That the Ma-yors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Ju-

English Black. No 2.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority, by vertue of this Act, within the limits and pre-

Pica Black.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Ju-

Pica Black. No 2.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Jurisdictions, as well out of Sel-

Small Pica Black.

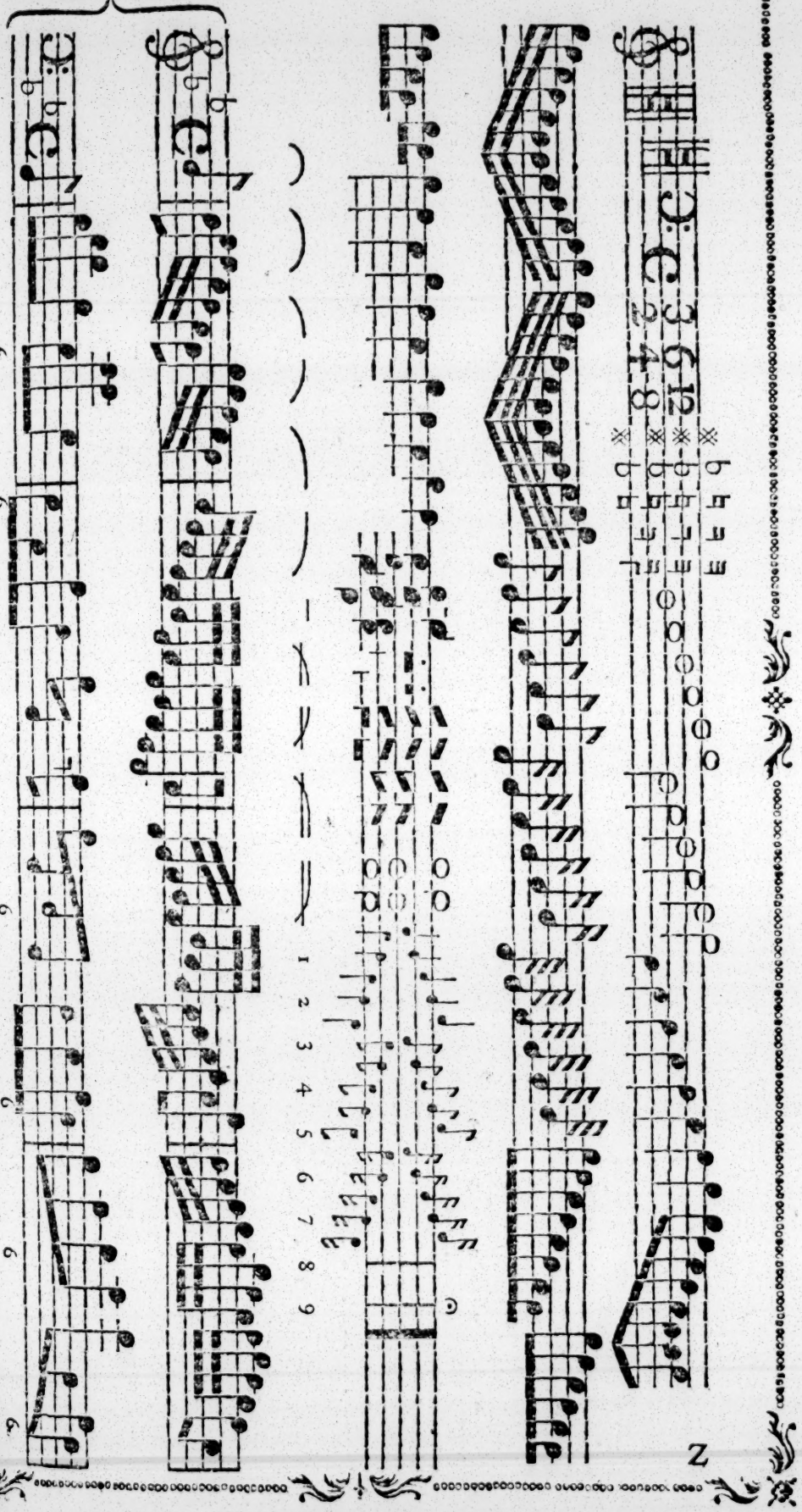
And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Jurisdictions, as well out of Sessions, as at their Sessions, if they hold any, as is

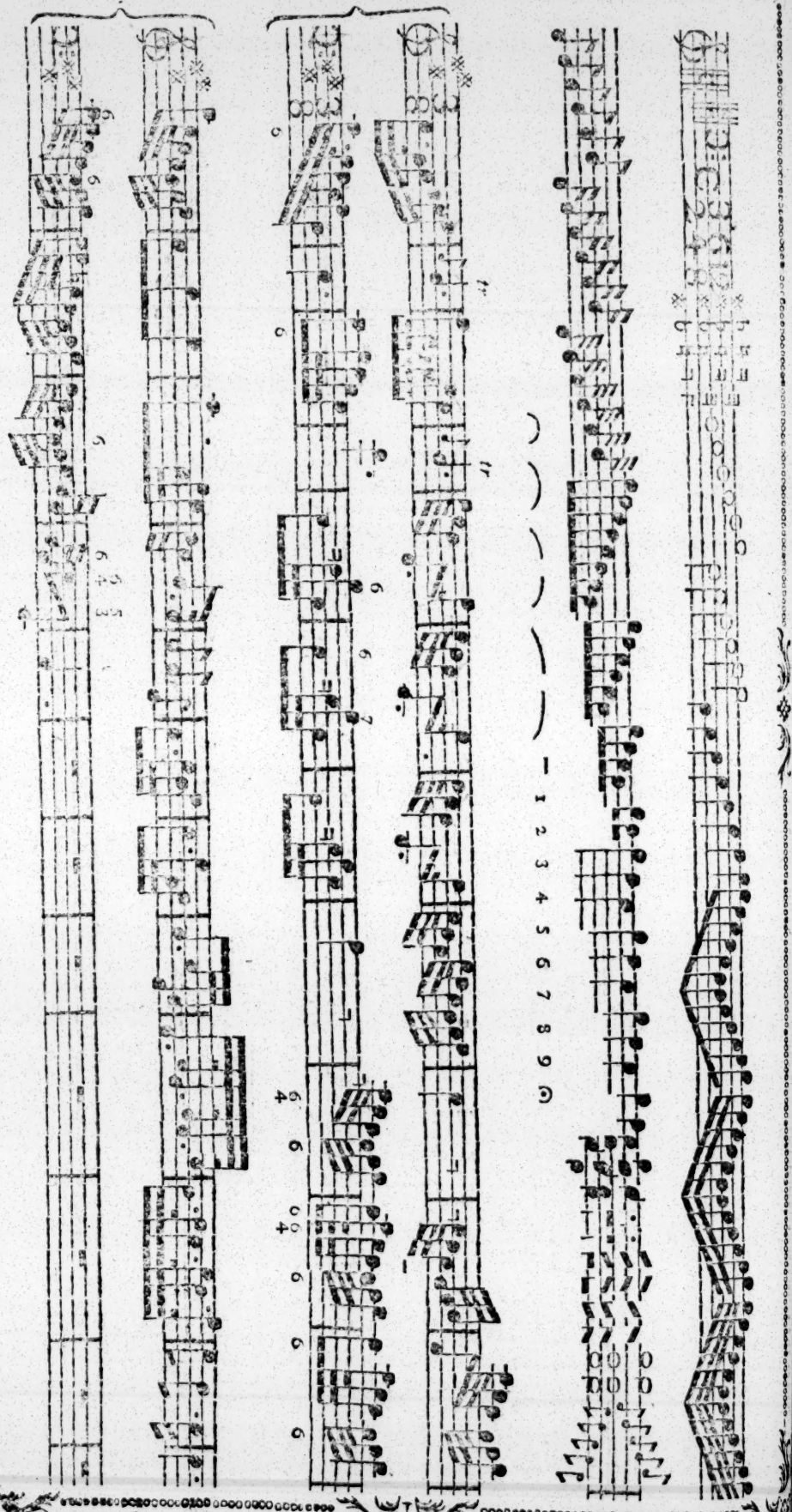
Long Primer Black.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Jurisdictions, as well out of Sessions, as at their Sessions, if they hold any, as is herein limited, prescribed and appointed to Justices of the Peace of the County, or any two or more of them, or to the Justices of Peace in their quarter-Sessions, to do and execute for all the

Brevier Black.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Jurisdictions, as well out of Sessions, as at their Sessions, if they hold any, as is herein limited, prescribed and appointed to Justices of the Peace of the County, or any two or more of them, or to the Justices of Peace in their quarter-Sessions, to do and execute for all the ules and purpoles in this Act prescribed, and no other





FLOWERS.





Great Primer Flowers.

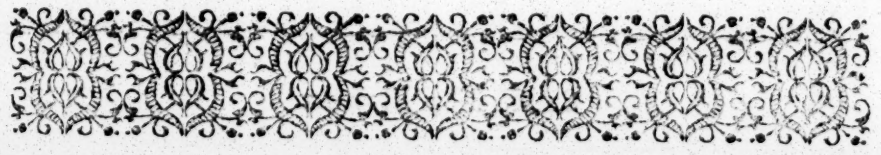














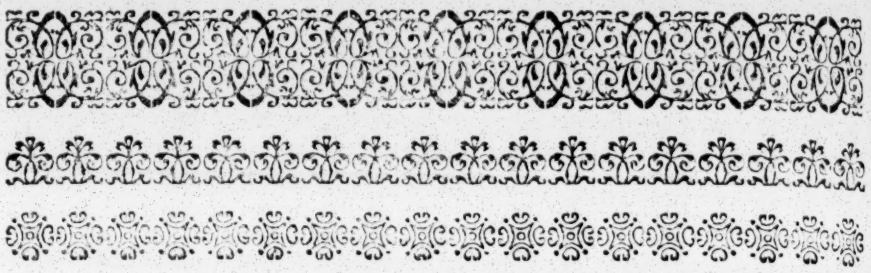




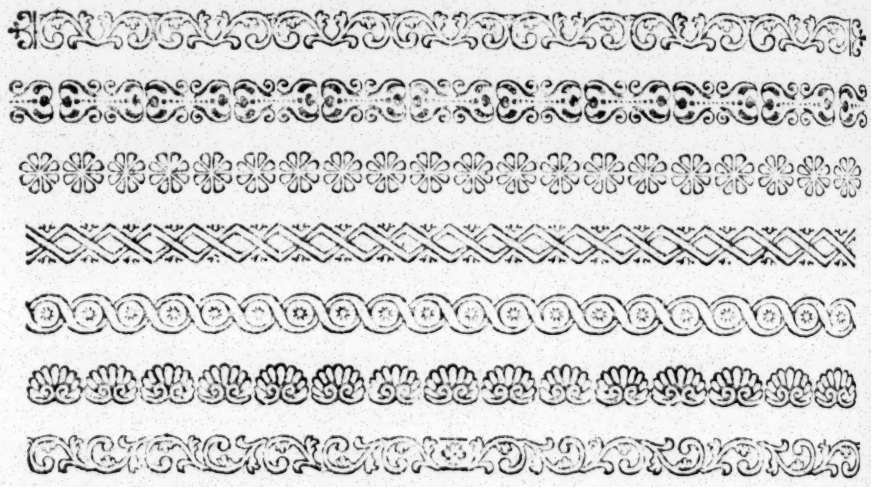




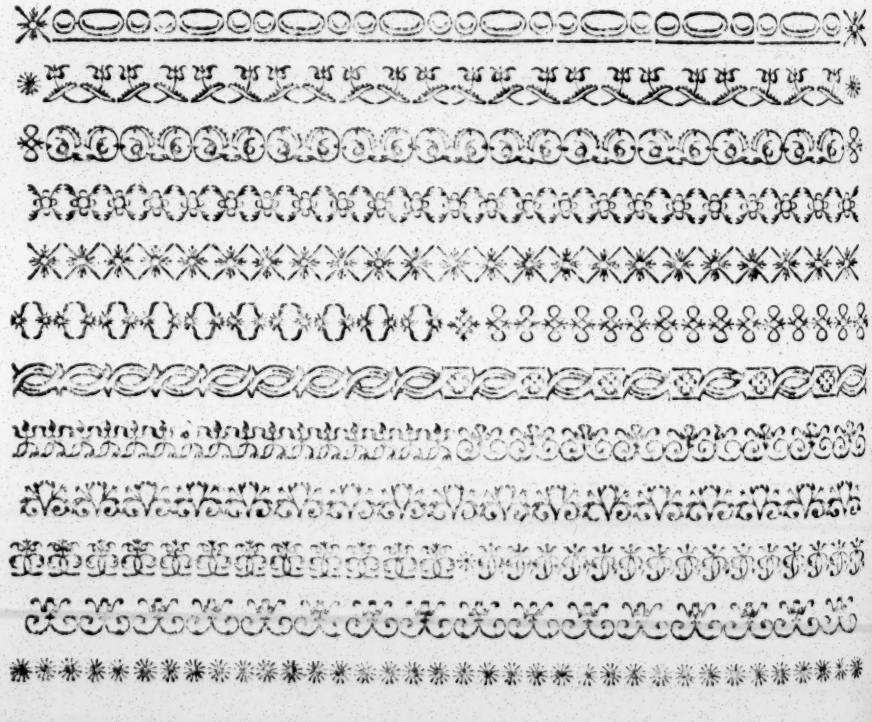
English Flowers.

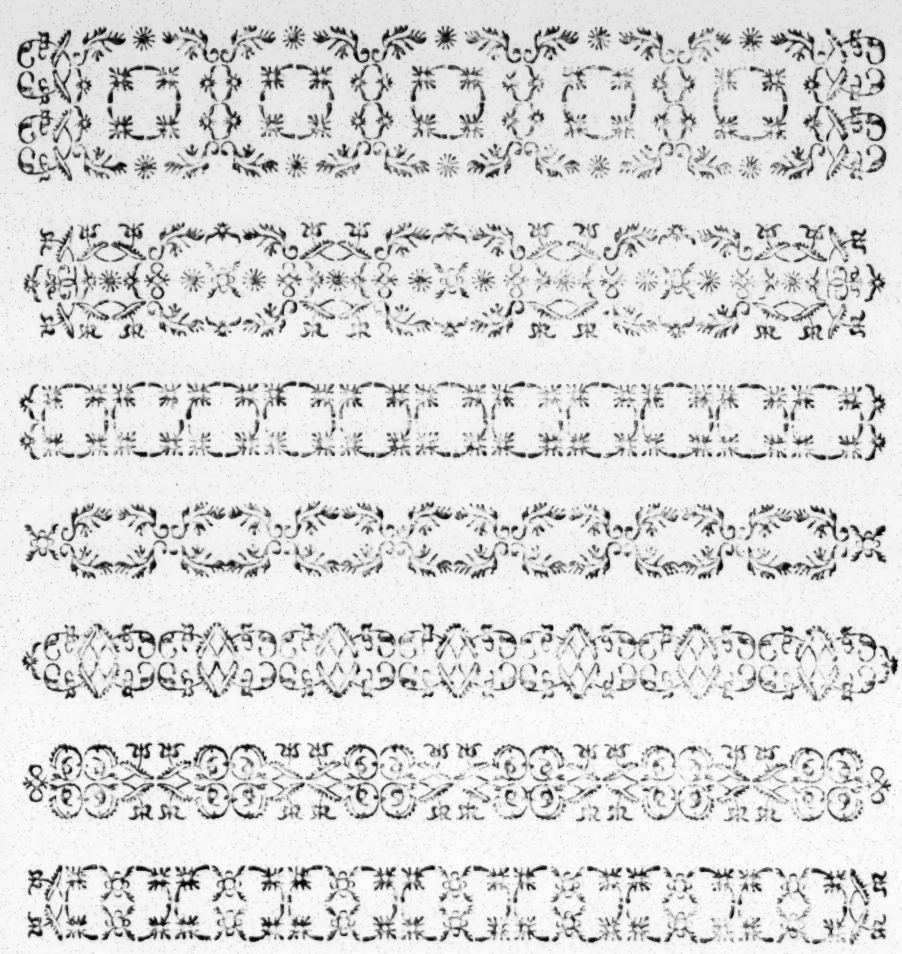


Pica Flowers.

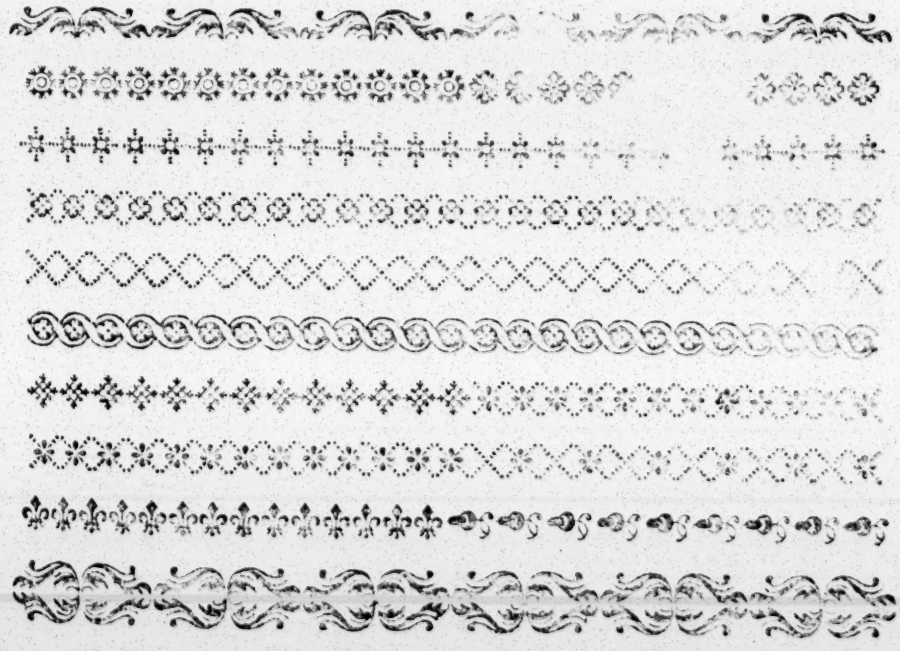


Small Pica Flowers.





Long Primer Flowers.



Brevier Flowers.

Nonpareil Flowers.

This new Foundery was begun in the Year 1720, and finish'd 1763; and will (with God's leave) be carried on, improved, and inlarged, by WILLIAM CASLON, Letter-Founder, in LONDON.

SOLI DEO GLORIA

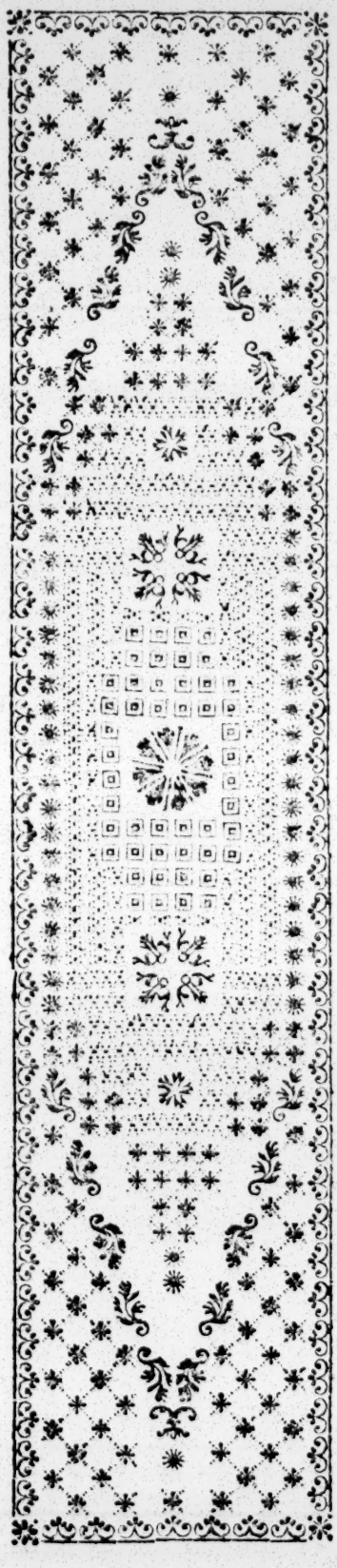
AS we have given ſo copious a Specimen of Mr. Caſlon's Foundery, we preſume it will be needleſs to give any other, except of an Engroſſing Type, cut by Mr. T. COTTRELL (which, for Lawyers, may be made of to advantage); and alſo ſome Flower Head-pieces, of his conſtruction.

Engroſſing.

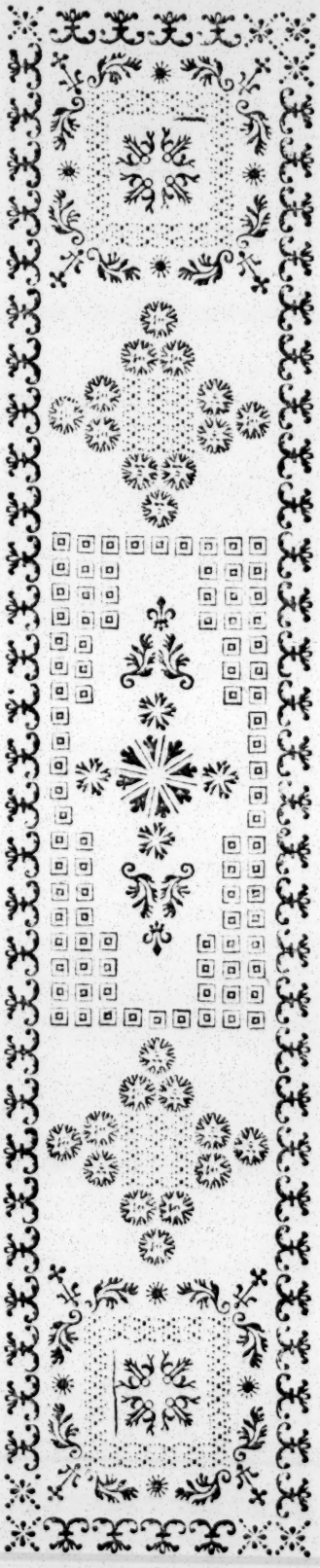
And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm being Juſtice or Juſtices of Peace, ſhall have the ſame authority by vertue of this Act, within the limits and precincts of their Juriſdictions,

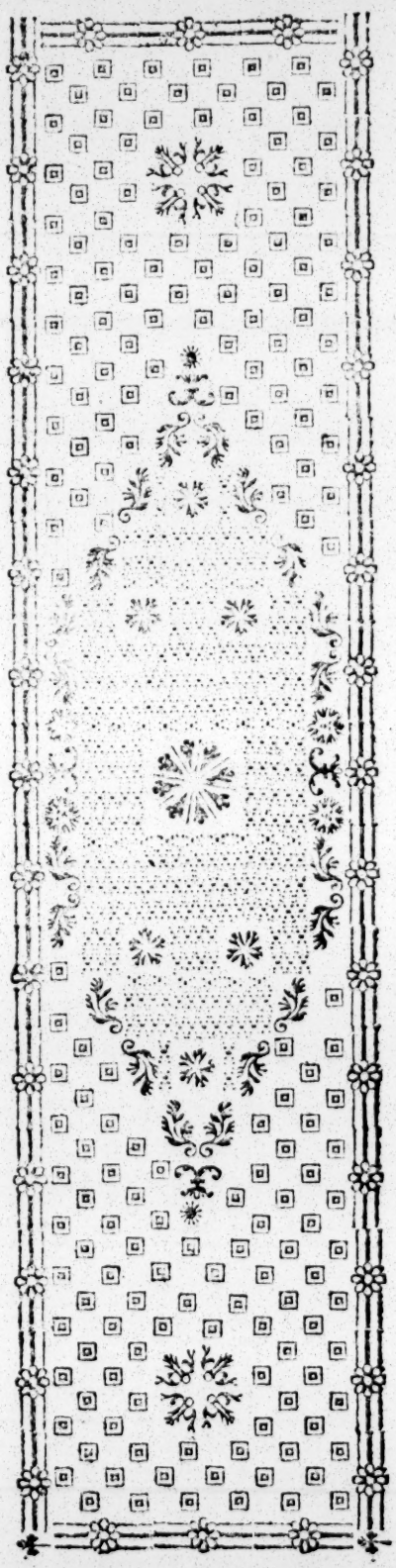
A B C D E F G H I K L
M N O P Q R S T V

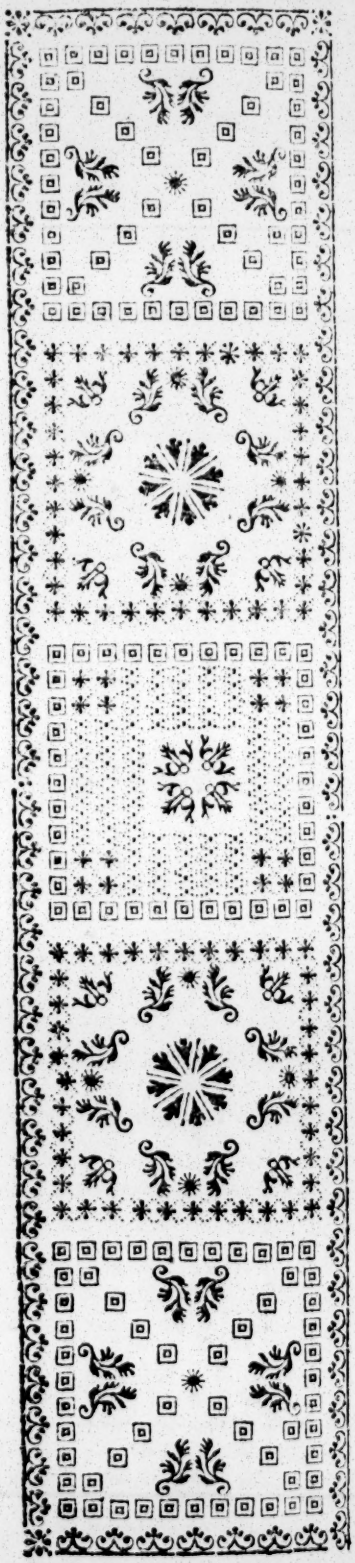




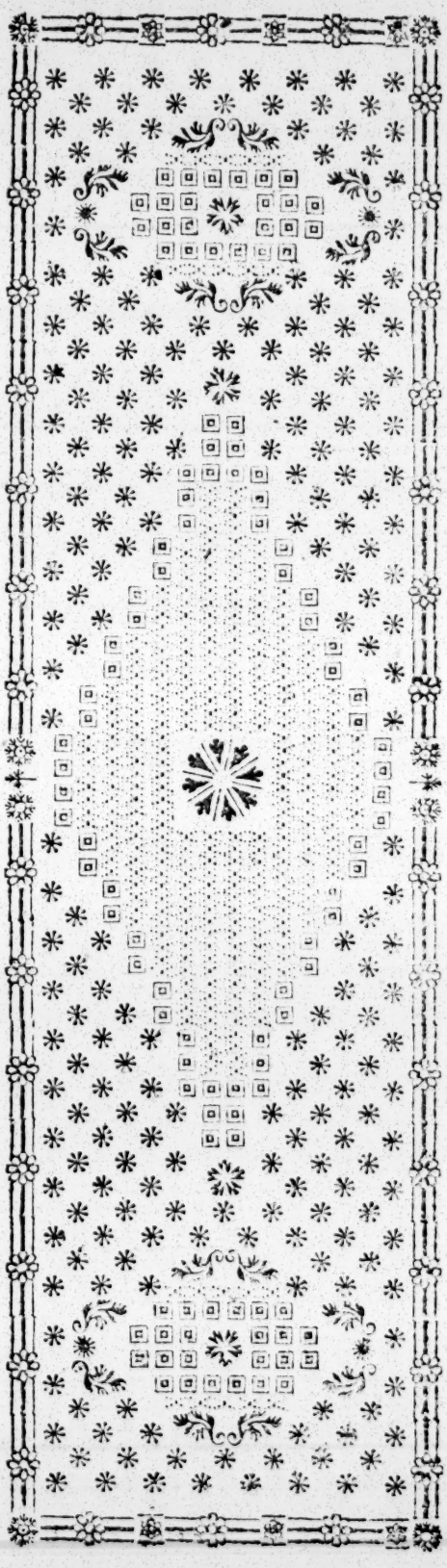












WE doubt not but the Curious will be pleaſed with the following Specimen, the Letter of which was alſo caſt by Mr. COTTRELL, and deſigned for a printed edition of The Doomſday Book, it being the Character made uſe of in the reign of William the Conqueror.

In Wleton hvnd.

Rex ten in dñio Wletone. T.R.E. 7 m ſe deſt p. xi hid. Tra. e. xi. car. In dñio e una car. 7 xv. uilli 7 xiiii. boꝛd cũ. x. car. Ibi. iii. ſeꝛui. 7 ii. molini pe. xxx. ſolid. 7 viii. ac ꝑti Silua que e in chent. Richard de Tonebrige ten de hoc ꝫ una uiꝛgatacũ ſilua. unde abſtulit ꝛuſticũ qui ibi manebat. Ille reddit uicecomiti. x. ſol. ꝑ annũ. Totũ ꝫ T.R.E. ualb xv. lib. Modo. x. lib

In che cheſelle hvnd

Rex ten in dñio che che lle. Eddid ꝛegina tenuit. Te ſe deſt p xxx vii. hid. 7 dim. Modo adop regis p xxx iiii hid. Tra. e In dñio ſunt. iii. car 7 lx vii. uilli 7 xi boꝛd. cũ. xxvi. car. Ibi. ii. molini de. xii ſol. ii. denar minꝰ. 7 xii. ac ꝑti. Silue. cxl. porc. de paſnag. 7 de herbagio. xl iii. porc. Modo appciat xl. lib. 7 tant reddit.



THE

STATIONERS CHARTERS, &c.

THE Company of Stationers, or Text-Writers, who wrote and ſold all ſorts of books then in uſe, namely A, B, C, or Abſies, with the Pater-noſter, Ave Mary, Creed, Graces, &c. dwelt in and about Pater-noſter Row. And Stow, in his Survey of London, edition 1598, ſays, alſo turners of beads, and they were called, Pater-noſter makers, as may be ſeen in a record of one Robert Nikke, Pater-noſter maker, and citizen, in the reign of Henry IV. &c. They were of great antiquity, even before the Art of PRINTING was invented; and notwithſtanding all the endeavours that have been made, no privilege or charter have as yet been diſcovered, though ſeveral of the old printers are ſaid to be of the Stationers Company, nor can we find what authority they had granted them, with relation to printed books as an incorporated body till the following Charter was granted them, in the year 1556; wherein may be obſerved the names of ſeveral of the early maſter-printers, which we have great reaſon to believe will be acceptable to many of our Readers.

The

The CHARTER granted to the Company of STATIONERS on the 4th day of May, in the year 1556, and in the Third and Fourth of Philip and Mary, being a true copy of the original record remaining in the Chapel of the Rolls. Examined, and tranſlated from the original Latin copy, by Mr. Henry Rook, Clerk of the Rolls.

The KING and QUEEN to all thoſe to whom theſe Preſents ſhall come, Greeting.

I. KNOW ye that we conſidering and manifeſtly perceiving that ſeveral ſeditious and heretical books both in verſe and proſe are daily publiſhed, ſtamped and printed by divers ſcandalous, ſchiſmatical and heretical perſons, not only exciting our ſubjects and liegemen to ſedition and diſobedience againſt us, our crown and dignity, but alſo to the renewal and propagating very great and deteſtable hereſies againſt the faith and ſound catholick doctrine of holy mother, the church; and being willing to provide a proper remedy in this caſe,

II. We of our own ſpecial favour, certain knowledge and mere motion do will, give and grant for ourſelves, our heirs and ſucceſſors of the above-mentioned queen, to our beloved and faithful liegemen,

Thomas Dockwray (Maſter)

John Cawood, Henry Coke (Keepers or Wardens)

(The Freemen or Commonalty)

William Bonham	John Rogers
Robert Holder	William Steward
Richard Patchet	Nicholas Borman
Richard Waye	James Gunwell
Robert Broke	George Brodehead
Thomas Sawyer	Hugh Cotisfurth
Charles Walley	Richard Wallis
Simon Coſton	Reynold Wolf
James Hollyland	Stephen Keval

John

John Walley
Anthony Smith
Richard Jugge
Roger Ireland
Thomas Powell
Richar Hyll
Henry Norton
Henry Luttell
Thomas Devell
William Hyll
Giles Hucke
John Fairbarne
Peter Frenche
Humphry Powell
William Copland
Edward Sutton
John Bonham
John Daye
Simon Spylman
William Coke
John Turke
Michael Ubley
William Ryddall
Edward Cator
Thomas Purfot
Thomas Maſkall
William Pyckeryng
Richard Grene
Robert Badborne
Thomas Patenſon
Richard Tottell
John Burtofte
Edward Broune
Robert Blyth
Thomas Gee
Thomas Duxwell
William Powell
William Serreys
Richard Croſſe
Anthony Crofte
Alen Gamlyn
Richard Lant
Andrew Hertes
John Caſe
Richard Richardſon
John Kynge
John Hyll
Richard Harriſon
John Clerke
William Marten
Thomas Parker
John Gough
John Whitney
William Baldwyn
John Kevell
Nicholas Taberner
John Jaques
John Hudſon
John Kele
Thomas Bylton
William Norton
Richard Baldwyn
Thomas Beyden
John Alday
Thomas Merſhe
Ralph Tyer
William Griffith
Nicholas Clifton
Richard Harvy
Richard Kevell, jun.

John

John Shereman
Owen ap Roger
Adam Croke
Thomas Skeroll
John Tyſdale and
John Fox

Freemen of the Myſtery or Art of a Stationer of our city of London and ſuburbs thereof, that from henceforth they may be in deed, fact and name one body of itſelf for ever, and one Society corporated for ever, with one Maſter and two Keepers or Wardens, in the Society of the ſame Myſtery or Art of a Stationer of the city aforeſaid, and that they may enjoy a perpetual ſucceſſion.

III. And further We of our own ſpecial favour, certain knowledge and mere motion do by theſe preſents ordain, create, erect, make and conſtitute, the aforeſaid Thomas Dockwray the Maſter of the ſame Myſtery or Art of a Stationer of the aforeſaid city for one year next enſuing; and the aforeſaid John Cawood and Henry Cooke, the Keepers or Wardens of the ſame Myſtery or Art of a Stationer, of the aforeſaid city, for one year next enſuing; and we by theſe preſents do make, create and conſtitute the foreſaid William Bonham, &c. &c. (all whoſe names have before been recited) the Commonalty of the ſame Myſtery or Art of the city aforeſaid.

IV. And further We ordain, create, erect, make and conſtitute by theſe preſents the aforeſaid Maſter and Keepers or Wardens and Commonalty one body in deed and name of themſelves for ever, and one Society for ever corporate with one Maſter and two Keepers or Wardens and the Commonalty of the ſame Myſtery or Art of a Stationer of the city of London aforeſaid. And We do incorporate the ſame Maſter Keepers or Wardens and Commonalty, and by theſe preſents We do really and fully will, grant, create, erect, ordain, make, declare and conſtitute the ſaid Maſter and Keepers or Wardens and Commonalty a body corporate to continue for ever by the name of the Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of a Stationer of the city

of

of London: and that the ſame Maſter and Keeper or Wardens and Commonalty may from henceforth have a perpetual ſucceſſion: and that the Maſter and Keepers or Wardens and Commonalty and their ſucceſſors for ever may be ſtiled, intitled and called by the name of the Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of a Stationer of the city of London: and that they may be able to plead and to be impleaded, to anſwer and to be anſwered by that name in all and ſingular matters, ſuits and plaints, actions, demands and cauſes before any of our judges and juſtices whomſoever in any courts or places whatſoever: and that they may have a Common Seal to ſerve and to be uſed for their affairs and buſineſs; and for the ſealing of all and ſingular their deeds and writings any wiſe touching or concerning their affairs and buſineſs.

V. And that the ſame Maſter and Keepers or Wardens and Commonalty and their ſucceſſors may from time to time make and ordain and eſtabliſh for the good and well ordering and governing of the freemen of the foreſaid Art or Myſtery, and of the foreſaid ſociety, ordinances, proviſions and laws as often as they ſhall ſee proper and convenient.

VI. Provided that thoſe ordinances, proviſions and laws be in no wiſe repugnant or contrary to the laws and ſtatutes of this our kingdom of England, or in prejudice to the commonweal of our ſame kingdom.

VII. And that the ſame and their ſucceſſors for ever are enabled and may lawfully and ſafely without moleſtation or diſturbance of Us or the heirs or ſucceſſors of our foreſaid queen, or of any other perſon, hold, as often as they pleaſe, lawful and honeſt meetings of themſelves for the enacting ſuch laws and ordinances, and tranſacting other buſineſs for the benefit of the ſame Myſtery or Art, and of the ſame Society, and for other lawful cauſes in the manner aforeſaid.

VIII. And that the foreſaid Maſter and Keepers or Wardens and the Commonality of the ſaid Myſtery or Art of a Stationer of the foreſaid city, and their ſucceſſors, or the greater part

of them being aſſembled lawfully and in a convenient place, may yearly for ever, or oftener or ſeldomer, at ſuch times and places within the ſaid city, as they ſhall think fit, chuſe from amongſt themſelves, and make one Maſter and two Keepers or Wardens of ſame Myſtery or Art of a Stationer of the foreſaid city, to rule, govern and ſuperviſe the foreſaid Myſtery and Society, and all the men of the ſame Myſtery, and their buſineſs; and to remove and diſplace the former Maſter and the former Keepers or Wardens out of thoſe offices, as they ſhall ſee beſt.

IX. And that if, and as often as, it ſhall happen in any election that the Maſter and Keepers or Wardens and the foreſaid Commonalty are equal in votes, one part againſt another in ſuch an election, that then and ſo often the Maſter of the foreſaid Myſtery, if there ſhall be then any Maſter, or the upper Keeper or Warden of that Myſtery, if there ſhall then be no Maſter, may have two votes in ſuch elections.

X. And that the Maſter and Keepers or Wardens and Commonalty of the foreſaid Myſtery, and their ſucceſſors for the time being ſhall be deemed fit and able perſons in law as well to give, grant and to let their lands and tenements, poſſeſſions, goods and chattels, as to purchaſe, poſſeſs, take and receive for themſelves and their ſucceſſors, lands, tenements, poſſeſſions, goods, chattels and inheritances to be had, enjoyed and poſſeſſed by themſelves and their ſucceſſors for ever, the ſtatute againſt putting lands and tenements in Mortmain, or any other ſtatute, act or ordinance to the contrary notwithſtanding.

XI. Provided that the ſaid lands, tenements and inheritances ſo to be purchaſed and to be poſſeſſed by them, be within our ſaid city of London or ſuburbs, or the liberties of the ſame city; and ſo that they do not in any wiſe exceed the yearly value of twenty pounds of lawful money of England.

XII. Moreover We will, grant, ordain and conſtitute for ourſelves and the ſucceſſors of our foreſaid queen that no perſon

ſon within this our kingdom of England or dominions thereof, either by himſelf or by his journeymen, ſervants or by any other perſon ſhall practiſe or exerciſe the Art or Myſtery of printing or ſtamping any book or any thing to be ſold or to be bargained for within this our kingdom of England or the dominions thereof, unleſs the ſame perſon is or ſhall be one of the Society of the foreſaid Myſtery or Art of a Stationer of the city aforeſaid at the time of his foreſaid printing or ſtamping; or has for that purpoſe obtained our Licence or the Licence of the heirs and ſucceſſors of our foreſaid queen.

XIII. Moreover We will, grant, ordain and conſtitute for ourſelves, the heirs and ſucceſſors of our ſaid queen, to the foreſaid Maſter, Keepers or Wardens and the Commonalty of the Myſtery or Art of a Stationer of the foreſaid city of London, and to their ſucceſſors for ever, that the foreſaid Maſter and Keepers or Wardens and their ſucceſſors for the time being ſhall very lawfully as well ſearch, as often as they pleaſe, any place, ſhop, houſe, chamber or building of any ſtamper, printer, binder or ſeller of any manner of books within our kingdom of England or dominions thereof, concerning or for any books or things printed, ſtamped or to be printed or ſtamped, as ſeize, take away, have, burn or convert to the proper uſe of the ſaid ſociety all and ſingular thoſe books and thoſe things, which are or ſhall be printed or ſtamped contrary to the form of any ſtatute, act or proclamation made or to be made.

XIV. And that, if any perſon ſhall practiſe or exerciſe the foreſaid Art or Myſtery contrary to the form above deſcribed; or ſhall diſturb, refuſe or hinder the foreſaid Maſter and Keepers or Wardens for the time being, or any one of them for the time being to make the foreſaid ſearch, or to ſeize, take away or burn the foreſaid books or things, which are, or any one of which has been printed or ſtamped, or are to be printed or ſtamped contrary to the form of any ſtatute, act or proclamation, that then the foreſaid Maſter or Keepers or Wardens for the time being ſhall impriſon or ſend to gaol, or either of them

them ſhall impriſon or ſend to gaol every ſuch perſon ſo practiſing or exerciſing the foreſaid Art or Myſtery contrary to the form aforeſaid, or ſo that, as aforeſaid, the diſturber, refuſer or hinderer ſhall there remain without bail or mainprize for the ſpace of three months; and that the ſame perſon ſo practiſing the Art or Myſtery aforeſaid contrary to the ſaid form, or ſo that, as aforeſaid, the diſturber, refuſer or hinderer ſhall pay or cauſe to be paid for every ſuch practiſing or exerciſing as aforeſaid, contrary to the ſaid form, and for every ſuch diſturbance, let or hinderance, one hundred ſhillings of lawful money of England, one moiety thereof to Us, our heirs and and ſucceſſors of the foreſaid queen, and the other moiety thereof to the foreſaid Maſter, Keepers or Wardens and Commonalty, &c. In Witneſs whereof, The King and Queen at Weſtminſter, May 4.

By Writ of Privy Seal, &c.

The privileges to chuſe their proper officers, to make Laws for the good and well governing of the Company, &c. granted to the freemen of the Company of Stationers of the city of London by King Philip and Queen Mary, had been found ſo juſt and agreeable to the laws of the land, the liberties of the ſubject, and in particular ſo neceſſary to the well-being of the ſaid Company of Stationers, that Queen Elizabeth, of glorious memory, upon her firſt coming to the crown, did by her Letters Patents, alſo renew and confirm the foregoing Charter, in the following manner.

The Queen to whom theſe Preſents, &c.

GREETING.

WE have ſeen the Letters Patents of the Lord Philip, King, and the Lady Mary late Queen of England Our moſt dearly beloved ſiſter, to the Maſter, Keepers or Wardens and Commonalty of the Myſtery or Art of a Stationer of our city of London, lately granted at Weſtminſter on the fourthe day of May, in the 3d and 4th years of their reigns;

[Here

[Here Queen Elizabeth recites the Charter verbatim, as it was granted by Philip and Mary, printed in the preceding pages, and then confirms the ſame in the following words.]

And We ratifying and allowing the foreſaid Letters, and all and every thing contained therein, do, as much as in us lies, accept and approve them for ourſelves, our heirs and ſucceſſors, and do ratify and confirm them to our beloved Reynold Wolfe, now the Maſter of the foreſaid Myſtery or Art of a Stationer, and Michael Lobley and Thomas Duxwell the Keepers or Wardens of the ſame Myſtery, and to their ſucceſſors in ſuch manner as the foreſaid recited Charter and Letters do reaſonably in themſelves teſtify. In witneſs whereof, &c. The Queen at Weſtminſter, on the tenth day of November, and in the firſt year of our reign.

Beſides this confirmation by Queen Elizabeth now recited, the foregoing Charter by Philip and Mary was exemplified in the 19th year of the reign of king Charles II. on the 10th of Auguſt, A. D. 1667, at the requeſt of Humphry Robinſon, the then Maſter, and Evan Tyler and Richard Royſton, the then Wardens of the Company of Stationers.

And the ſaid Charter was again exemplified on the 13th of October, A. D. 1684, at the requeſt of Roger Norton the then Maſter, and Henry Hills and James Cotteral, the then Wardens of the ſaid Company of Stationers.

The Charter granted by King Charles to the Stationers Company, anno 1684, in the 36th year of his reign, was as follows:

The King to all thoſe to whom theſe Preſents ſhall come, Greeting.

I. WHEREAS King Philip and Queen Mary by their Letters Patents ſealed with their Great Seal of England, dated at Weſtminſter on the fourth day of May in the third and fourth years of their reigns, have for themſelves and the

the heirs and ſucceſſors of the ſaid Queen, given and granted to their beloved and faithful liegemen Thomas Dockwray, John Cawood, Henry Coke, William Bonham, and to diverſe other perſons named in the ſame Letters Patents, being Freemen of the Myſtery or Art of Stationers of the city of London and ſuburbs thereof, that they in deed, fact and name, ſhall be one Body of themſelves for ever, and one perpetual Society corporate of one Maſter and two Keepers or Wardens in the Society of the ſame Myſtery or Art of Stationers of the City aforeſaid; and that they might have a perpetual ſucceſſion.

II. And the ſaid King and Queen then by the ſame Letters Patents have further of their own ſpecial grace, certain knowledge and mere motion, ordained, created, erected, made and conſtituted the foreſaid Thomas Dockwray Maſter of the ſame Myſtery or Art of Stationers of the ſaid city for one year next enſuing; and the foreſaid, John Cawood and Henry Coke, Keepers or Wardens of the ſame Myſtery or Art of Stationers of the foreſaid city for one year next enſuing; and they have made and conſtituted the foreſaid William Bonham and all the other perſons named in the ſame Letters Patents the Commonality of the ſame Myſtery or Art of Stationers of the foreſaid city. And,

III. Further they have by the ſame Letters Patents ordained, created, erected, made and conſtituted the foreſaid Maſter, Keepers or Wardens and Commonalty in deed and name one body of themſelves for ever and one Society for ever corporate of one Maſter and two Keepers or Wardens and Commonalty of the ſame Myſtery or Art of Stationers of the foreſaid city of London; and they have incorporated the ſame Maſter and Keepers or Wardens and Commonalty; and they by their ſame Letter Patents have really and fully created, erected, ordained, made, declared and conſtituted them a Body corporate to continue for ever by the name of the Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London. And,

IV. That

IV. That the ſame Maſter, Keepers or Wardens and Commonalty and their Succeſſors might for the future have a perpetual Succeſſion: and that the ſame Maſter, and Keepers or Wardens and Commonalty, and their Succeſſors, for ever might be ſtiled, named and called by the name of the Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London. And,

V. That they might be enabled to plead and to be impleaded, and to anſwer and to be anſwered by that name in all and ſingular matters, ſuits and plaints, actions and demands and cauſes before any judges and juſtices whoſoever, and in any courts and places of judicature whatſoever. And,

VI. That they might have a Common Seal for their proper uſe and buſineſs, and for the ſealing of all and ſingular their deeds and writings any wiſe touching or concerning their affairs and buſineſs. And,

VII. That the ſame Maſter and Keepers or Wardens and Commonalty and their ſucceſſors, might from time to time make, ordain and eſtabliſh, as often as they ſhould ſee proper and convenient, Ordinances, Proviſions and Laws for the good and well ordering and governing of the Freemen of the Art or Myſtery aforeſaid, and of the Commonalty aforeſaid:

VIII. Provided thoſe Ordinances, Proviſions and Laws ſhould be in no wiſe repugnant or contrary to the laws and ſtatutes of the kingdom of England, or in prejudice to the commonweal of the ſame kingdom. And,

IX. That they and their ſucceſſors for ever might be enabled lawfully and ſafely, as often as they pleaſe, to call lawful and honeſt meetings of themſelves for enacting ſuch-like Laws and Ordinances, and for conſidering other affairs for the benefit of the ſame Myſtery or Art, and of the ſame Commonalty, and for other lawful cauſes in the manner aforeſaid, without moleſtation or inquietude of the ſame foreſaid King and Queen, the heirs or ſucceſſors of the foreſaid Queen or of any other perſon. And,

X. That

X. That the foreſaid Maſter and Keepers or Wardens and the Commonalty of the ſaid Myſtery or Art of Stationers of the city aforeſaid, and their ſucceſſors, or the greater part of them being met together lawfully, and in convenient places, might yearly for ever, or oftener or ſeldomer, at ſuch times and places within the city aforeſaid, as they ſhould think fit, chuſe from among themſelves and make one Maſter and two Keepers or Wardens of the ſame Myſtery or Art of Stationers of the city aforeſaid, to rule, govern and to ſuperviſe the foreſaid Myſtery and Society, and all the men of the ſame Myſtery and their buſineſs. And,

XI. That they might remove and put out, as it ſhould ſeem to them beſt, the former Maſter and former Keepers or Wardens from thoſe offices. And,

XII. That, if, and as often as it happeneth in any election that the Maſter and Keepers or Wardens and Commonalty aforeſaid ſhould be equal in one vote, one part oppoſing the other in ſuch election, that then and ſo often the Maſter of the foreſaid Myſtery, (if there ſhould then be any Maſter) or the ſenior Keeper or Warden of that Myſtery, (if there ſhould then be no Maſter of that Myſtery) might have two votes, in ſuch elections. And,

XIII. That the Maſter and Keepers or Wardens and Commonalty of the foreſaid Myſtery and their ſucceſſors, for the the time being, for ever might be deemed in law fit and able Perſons as well to give, grant and diſpoſe of lands and tenements, and their goods and chattels, as to purchaſe, poſſeſs, take and receive for themſelves and their ſucceſſors, lands, tenements, poſſeſſions, goods, chattels and hereditaments, to be had, enjoyed and poſſeſſed by themſelves and their ſucceſſors for ever, the ſtatute againſt putting lands and tenements in mortmain or any other ſtatute, act or ordinance publiſhed to the contrary notwithſtanding:

XIV. Provided that the ſaid lands, tenements and hereditaments ſo to be by them purchaſed and poſſeſſed be within the

ſaid

ſaid city of London, or ſuburbs or liberties of the ſame city; and that they might not exceed by any means the yearly value of twenty pounds of lawful money of England. And

XV. The ſame King and Queen by the ſame Letters Patents have for themſelves and the ſucceſſors of the foreſaid Queen granted, ordained and conſtituted that no perſon within the realm of England or the dominions thereof ſhould practiſe or exerciſe by themſelves or their journeymen, their ſervants, or by any other perſon, the Art or Myſtery of Printing or Stamping any book or any thing to be ſold or bargained for within this kingdom of England or dominions thereof, unleſs the ſame perſon at the time of his foreſaid Printing or Stamping were or ſhould be one of the foreſaid Society, or ſhould have the licence of the ſame Lord the King and Lady the Queen, or of the heirs or the ſucceſſors of the foreſaid Queen for that purpoſe. And

XVI. Further the ſame Lord the King and Queen have granted, ordained and conſtituted for themſelves, and the heirs and ſucceſſors of the foreſaid Queen, to the foreſaid Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London and their ſucceſſors for ever, that it might be lawful for the Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London and their ſucceſſors for the time being, both to ſearch, as often as they ſhould pleaſe, in any place, ſhop, houſe, chamber or building of any Stamper, Printer, Binder, or Seller of any ſort of books within their kingdom of England or dominions thereof, concerning or for any books or things printed and ſtamped, or to be printed or ſtamped, and to take and ſeize all ſuch books and things which ſhould be printed or ſtamped contrary to the form or tenor of any ſtatute, act or proclamation, as it doth more fully appear by the ſame Letters Patents enrolled in our Court of Chancery of Record. And,

XVII. Whereas our beloved ſubjects the Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London have humbly beſought us that we by our Letters Patents under our own great ſeal of England would be graciouſly pleaſed to ratify and confirm the fore-cited Letters Patents, and all the Liberties, Franchiſes and Privileges contained therein. And,

XVIII. Further have alſo beſought us, that by the ſame our Letters Patents ſuch proviſions might be made in them that the governing part of them, the aforeſaid Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London, and alſo the Clerk of the ſame Society ſhould for the future be ſuch perſon as we might account faithful and obedient to us, our heirs and ſucceſſors; and that after the election of all ſuch perſons into any place of government in the Society aforeſaid, ſuch perſon upon juſt complaint to be made to us, our heirs and to our ſucceſſors in our council, might be liable to be removed by an order of our council: and that they ſhall immediately thereupon proceed to the election of ſome other fit perſon in his or their place or places.

XIX. We therefore willing and deſiring the ſafety of our beloved ſubjects the Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London, do of our ſpecial grace, certain knowledge and mere motion for us, our heirs and ſucceſſors, ratify, allow, approve and confirm to the foreſaid Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London and to their ſucceſſors for ever the foreſaid fore-recited Letters Patents, and all and ſingular the conceſſions or grants, liberties, privileges, franchiſes and immunities ſpecifically contained in the ſame Letters Patents under the proviſions and regulations mentioned hereafter in theſe our Letters Patents.

N. B. The

N. B. The beforeſaid Charter granted by Philip and Mary, and thus confirmed and exemplified, is the only Charter the Stationers Company have now ſubſiſting. But this Charter, granted by king Charles II. was clogged with ſeveral very unjuſt and illegal additions, contrived to pave the way to arbitrary power. Which oppreſſive additions have all been ſince repealed and declared null and void by a ſpecial Act of Parliament in the ſecond year of king William and Queen Mary; which ſame act does again abſolutely confirm the original Charter granted by Philip and Mary, in the following words. "And be it enacted by the Authority aforeſaid, that all and every of the ſeveral Companies and Corporations of the ſaid City ſhall from henceforth ſtand and be incorporated by ſuch name and names, and in ſuch ſort and manner, as they reſpectively were at the time of the ſaid judgment given, and every of them are hereby reſtored to all and every the lands, tenements, hereditaments, rights, titles, eſtates, liberties, powers, privileges, precedencies and immunities, which they lawfully had and enjoyed at the time of giving the ſaid judgment; and that as well all ſurrenders, as charters, letters patents and grants for new incorporating any of the ſaid Companies, or touching or concerning any of their liberties, privileges, or franchiſes, made or granted by the ſaid late king James, or by the ſaid king Charles the ſecond, ſince the giving of the ſaid judgment, ſhall be void, and are hereby declared null and void, to all intents and purpoſes whatſoever." 2 W. & M. ſeſſ. 1. cap. 8. § 14.

A true Copy of the Grant or Conſtitution, which made the STATIONERS a Livery-Company of the City of London.

"HENSELL, MAYOR.

"Jovis 1° die Februarii, anno ſecundo Dominæ Elizæ Reginæ, &c.

"IT was this day ordered and agreed, at the earneſt ſuit and prayer of John Cawood and divers other ſaid perſons being Freemen of this city in the fellowſhip of the Stationers, that

that the ſame Fellowſhip from henceforth ſhall be permitted and ſuffered to have, uſe and wear a Livery and Livery-hood in ſuch decent and comly-wiſe and order as the other Companies and Fellowſhips of this city, after their degrees, do commonly uſe and wear; and that they the ſaid Stationers ſhall cauſe all ſuch, and as many of their ſaid Fellowſhip as conveniently may be able, to prepare and make ready the ſame Liveries with ſpeed, ſo that they may from henceforth attend and wait upon the Lord Mayor of this city, at all common ſhews hereafter to be made by the citizens of the city, in ſuch and like manner and ſorte as the other citizens of the ſaid citie, in ſuch and lyke manner and ſorte as the other citizens of the ſaid city, for the honour of the ſame citye ſo long tyme paſt, have done, and yet dayley do, as occaſion ſhall require."

This Account of BOOKS delivered by the richer Printers to the Company of STATIONERS for the Relief of their Poor, is taken from a manuſcript indorſed:

"Decrees of the Lords in the Star-chamber, touching Printers, Stationers, &c. 23 Junii, Eliz. 28, 1585. Orders for them ſent to archbiſhop Whitgift."

"WHEREAS ſundrrie decrees, and ordinances, have upon grave advice and deliberation, been made and publiſhed for the repreſſing of ſuch great enormities and abuſes, as of late (moſt men in tyme paſt) haue been commonlye uſed and practiſed by diverſe contemptuouſe and diſorderly perſons, profeſſing the Arte or Miſterie of Printing, and ſelling of books; and yet notwithſtanding the ſaid abuſes and enormities are nothing abated, but (as is found by experience) doe rather more and more increaſe, to the wilful and manifeſt breach and contempt of the ſaide ordinances and decrees, to the great diſpleaſure and offence of the queen's moſte excellent majeſtie; by reaſon whereof ſundrie intolerable offences, troubles,

troubles, and diſturbances, have happened, as well in the church as in the civile government of the ſtate and commonweale of this realme, which ſeem to have growen, becauſe the paynes and penalties, conteyned and ſett downe in the ſame ordinances and decrees, have been too light and ſmall for the correction and puniſhment of ſo grievouſe and heynouſe offences, and ſo the offenders, and malefactors in that behalfe, have not been ſo ſeverely puniſhed, as the qualitie of their offences hath deſerved: her majeſtie therefore of her moſte godlie and gracious diſpoſicion, being careful, that ſpeedie and due reformacion be had of the abuſes and diſorders aforeſaid, and that all perſons uſing or profeſſing the arte, trade, or myſterie of Printing, or ſeiling of books, ſhould from henceforth be ruled and directed therein by ſome certeyn and knowen rules, or ordinances, which ſhould be inviolablie kept and obſerved, and the breakers, and offenders of the ſame, to be ſeverely and ſharplie puniſhed, and corrected, hathe ſtraytly charged and required the moſt reverend father in God, the archbiſhopp of Canterburie, and the right honourable the lordes, and others of her majeſties privy council, to ſee her majeſties ſaid moſt gracious and godlie intention, and purpoſe, to be dulie and effectuallie executed and accompliſhed. Whereupon the ſaid moſt reverend father, and the whole preſent ſitting in this honourable cowrte, this 23d day of June, in the twenty-eighth year of her majeſties reign, upon grave and mature deliberation, have ordeyned and decreed, that the ordinances and conſtitutions, rules and articles, hereafter following, ſhall, from henceforth, by all perſons, be dulie and inviolablie kept and obſerved, according to the tenor, purporte, and true intent, and meaning of the ſame, as they tender her majeſties high diſpleaſure, and as they wyll aunſwere to the contrarie at their uttermoſte perill. Videlicet.

Imprimis, That every printer, and other perſon, or perſons whatſoever, which at this tyme preſent hath erected, or ſet up, or hereafter ſhall erect, ſet up, keepe, mainteyn, or have

anye

anye printing preſſe, rowle, or other inſtrument, for imprinting of books, chartes, ballades, pourtrayctures, paper called damaſk-paper, or any ſuch matters, or things whatſoever, ſhall bring a true note, or certificate of the ſaide preſſes, or other printing inſtruments allreadie erected, within tenne days next coming, after the publication hereof; and of the ſaide preſſes, or other printing inſtruments hereafter to be erected, or ſet up, from tyme to tyme, within tenn dayes next after the erecting, or ſetting up thereof, unto the Maſter and Wardens, of the Companie of Stacioners, of the cittie of London, for the tyme being; upon payne, that everye perſon fayling, or offending herein, ſhall have all and averie the ſaid preſſes, and other inſtruments, utterlye defaced, and made unſerviceable for imprinting for ever; and ſhall allſo ſuffer twelve moneths impriſonment without bayle or maynprise.

2. Item, That no printer of bookes, nor any other perſon, or perſons whatſoever, ſhall ſett up, keepe, or mayntain any preſſe or preſſes, or any other inſtrument, or inſtruments, for imprinting of bookes, ballades, charte, pourtrayctures, or any other thing, or things whatſoever, but onelye in the cittie of London, or the ſuburbs thereof (except one preſſe in the univerſitie of Cambridge, and one other preſſe in the univerſitie of Oxforde, and no more) and that no perſon ſhall hereafter erect, ſett up, or maynteyne in any ſecrett, or obſcure corner, or place, any ſuch preſſe or inſtrument before expreſſed; but that the ſame ſhall be in ſuche open place or places, in his, or their houſe or houſes, as the Wardeins of the ſaide Companie of Stationers, for the tyme being, or ſuche other perſon, or perſons, as by the ſaide Wardeins, ſhall be thereunto appointed, may from tyme to tyme have readie acceſſe unto, to ſearch for, and viewe the ſame; and that no printer, or other perſon, or perſons, ſhall, at any tyme hereafter withſtande, or make reſiſtance to, or in any ſuche view or ſearch nor denye, or keepe ſecrett any ſuche preſſe, or other inſtrument,

ment, for imprinting, upon payne, that every perſon offending in any thing contrarie to this article, ſhall have all the ſaide preſſes, and other printing inſtruments, defaced, and made unſerviceable for imprinting for ever; and ſhall allſo ſuffer impriſonment one whole year, without bayle, or mayne-priſe, and to be diſabled forever to keepe any printing preſſe, or other inſtrument for printing, or to be maſter of any printing-howſle, or to have any beneſite thereby, other than onelye to worke as a journey man for wages.

3. Item, That no printer, nor other perſon or perſons whatſoever, that hath ſett up anye preſſe, or inſtrument, for imprinting within ſixe moneths laſt paſt, ſhall hereafter uſe, or occupie the ſame, nor any perſon or perſons ſhall hereafter erect, or ſett up any preſſe, or other inſtrument of printing, till the exceſſive multitude of printers, having preſſes alreadie ſett up, be abated, diminiſhed, and by death given over, or otherwiſe brought to ſo ſmall a number of maſters, or owners of printing-howſes, being of abilitie and good behaviour, as the archbiſhopp of Canterburie and biſhopp of London, for the tyme being, ſhall thereupon think it requiſite, and convenient, for the good ſervice of the realme, to have ſome more preſſes, or inſtruments for printing erected, and ſett up: and that when, and as often as the ſaide archbiſhopp and biſhopp, for the tyme being, ſhall ſo think it requiſite and convenient, and ſhall ſignifie the ſame to the ſaid Maſter and Wardeins of the ſaide Companie of Stationers, for the tyme being; that then, and ſo often, the ſaide Maſter and Wardeins, ſhall (within convenient tyme after) call the Aſſiſtants of the ſaide Companie before them, and ſhall make choice of one, or more (as by the opinion of the ſaide archbiſhopp and biſhopp, for the tyme being, need ſhall require) of ſuche perſons being free Stationers, as for theyr ſkill, abilitie, and good behaviour, ſhall be thought by the ſaide Maſter, Wardeins, and Aſſiſtants, or the more parte of them, meet to have the charge and government of a preſſe, or printing-houſe; and that within

fowerteen

fowerteen dayes next after ſuche election, and choice, the ſaide Maſter, Wardeins, and fower other at the leaſt of the Aſſiſtants of the ſaide Companie, ſhall preſent before the high commiſſioners in cauſes eccleſiaſtical, or ſixe or more of them, whereof the ſaide archbiſhopp, or biſhopp, to be one, to allowe, and admitt everie ſuche perſon ſo choſen and preſented, to be maſter and governoure of a preſſe, and printing-houſſe, according to the ſame election and preſentment, upon payne that everie perſon offending contrary to the intent of this article, ſhall have his preſſe, and inſtruments for printing, defaced, and made unſerviceable, and allſo ſuffer impriſonment, by the ſpace of one whole yeare, without bayle, or maynprize. Provided allwayes, that this article, or any thing therein conteyned, ſhall not extend to the office of the queene's majeſties printer for the ſervice of the realme; but that the ſaid office, and offices, ſhall be, and continue at the pleaſure and diſpoſicion of her majeſtie, her heires, and ſucceſſors, at all tymes, upon the death of her highnes's printer, or otherwiſe.

4. Item, That no perſon, or perſons, ſhall imprint, or cauſe to be imprinted, or ſuffer by any meanes to his knowledge, his preſſe, letters, or other inſtruments, to be occupied in printing of any booke, worke, coppie, matter, or thing whatſoever, except the ſame booke, worke, coppie, matter, or any thing, hath bene heretofore allowed, or hereafter ſhall be allowed, before the imprinting thereof, according to the order appointed by the queene's majeſties injunctions, and be firſt ſeene and peruſed by the archbiſhopp of Canterburie, and biſhopp of London, for the tyme being, or one of them (the queene's majeſties printer for ſome ſpecial ſervice by her majeſtie, or by ſome of her highnes privie councell thereunto appoynted; and ſuche are, or ſhal be priviledged to print the bookes of the common lawe of this realme, for ſuche of the ſame books, as ſhal be allowed of by the two cheefe juſtices, and cheefe barons, for the tyme being, or any two of them, onelye excepted) nor ſhall imprint, or cauſe to be

imprinted,

imprinted, any booke, worke, or coppie, againſt the forme and meaning of any reſtraynte, or ordinaunce conteyned, or to be conteyned, in any ſtatute, or lawes of this realme, or in any injunction made, or ſett forthe by her majeſtie, or her highnes privie counſell, or againſte the true intent and meaning of any letters patents, commiſſions, or prohibicions, under the great ſeale of Englande; or contrarie to any allowed ordinaunce, ſett downe for the good governaunce of the Company of Stationers, within the cittie of London; upon payne to haue all ſuche preſſes, letters, and inſtruments, as in or about the imprinting of any ſuche bookes, or copies, ſhall be imployed or uſed, to be defaced, and made unerviceable for imprinting for ever; and upon payne alſo, that everye offender, and offenders, contrarie to this preſent article, or ordinaunce, ſhal be diſabled (after any ſuche offence) to uſe, or exerciſe, or take benefite by uſing, or exerciſing of the arte, or feate of imprinting; and ſhall moreover ſuſteyne ſixe moneths impriſonment without bayle, or maynpriſe:

5. Item, That everie ſuche perſon, as ſhall ſell, utter, or putt to ſale wittingly, bynde, ſtitch, or ſowe; or wittinglie cauſe to be ſolde, uttered, put to ſale, bounde, ſtitched, or ſowed, any bookes, or copies whatſoever, printed contrarie to the intent and true meaning of any ordinaunce, or article aforeſaid, ſhall ſuffer three moneths impriſonment for his, or their offence.

6. Item, That it ſhall be lawfull for the Wardeins of the ſaide Companye, for the tyme being, or any two of the ſaide companie thereto deputed, by the ſaide Wardeins, to make ſearche in all work-howſes, ſhopps, ware-howſes of printers, booke-ſellers, booke-bynders, or where they ſhall haue reaſonable cauſe of ſuſpition; and all bookes, copies, matters, and things printed, or to be printed, contrarie to the intent and meaning of theſe preſent ordinances, to ſeaze and take to her majeſties uſe, and the ſame to carrie into the Stacioners hall in London; and the partie, or parties, offending in printing, ſelling, utter-

ing, bynding, ſtitching, or ſowing any ſuch bookes, copies, matters, or things, to arreſt, bring, and preſent before the ſaid highe commiſſioners in cauſes eccleſiaſticall, or ſome three, or more of them, whereof the ſaid archbiſhop of Canterburie, or biſhopp of London, for the tyme being, to be one.

7. Item, That it ſhall be lawfull to and for the aforeſaide Wardeins, for the tyme being, or any two by them appoynted, without lett, or interruption of any perſon, or perſons whatſoever, to enter into any howſſe, work-howſſe, ware-howſſe, ſhopp, or other place, or places; and to ſeaze, take, and carrie away all preſſes, letters, and other printing inſtruments, ſett up, uſed, or imployed, contrarie to the true meaning hereof, to be defaced, and made unſerviceable, as aforeſaid; and that the ſaid Wardeins ſhall ſo often as need ſhall require, call the aſſiſtants of their ſaide companie, or the more parte of them into their ſaide hall, and there take order for the defacing, burning, breaking, and deſtroying of all the ſaide letters, preſſes, and other printing inſtruments aforeſaide; and thereupon ſhall cauſe all ſuche printing preſſes, or other printing inſtruments, to be defaced, melted, ſawed in peeces, broken, or battered, at the ſmythes forge, or otherwiſe to be made unſerviceable; and the ſtuffe of the ſame ſo defaced, ſhall redelyver to the owners thereof agayne, within three moneths next after the taking, or ſeazing thereof, as aforeſayde.

8. Item, That for the avoyding of the exceſſive number of printers within this realme, it ſhall not be lawfull for any perſon or perſons, being free of the Companie of Stacioners, on uſing the trade or myſterie of printing, bookeſelling, or bookebynding, to have, take, and keepe hereafter, at one tyme, any greater number of apprentizes, than ſhall be hereafter expreſſed; that is to ſay, every perſon that hath been or ſhall be Maſter, or upper Wardein of the Company, whereof he is free, to keepe three apprentizes at one tyme, and not above; and every perſon that is, or ſhall be under Wardein, or of the liverie of the companie whereof he is free, to keepe two apprentizes, and not above;

above; and every perſon that is, or ſhall be of the yeomanrie of the Companie, whereof he is, or ſhall be free, to keepe one apprentize (if he himſelf be not a journeyman) and not above. Provided allwayes, that this ordinaunce ſhall not extend to the queen's majeſties printer for the tyme being, for the ſervice of her majeſtie, and the realme, but that he be at libertie to keepe and have apprentizes, to the number of ſixe at any one tyme.

9. Item, That none of the printers in Cambridge, or Oxford, for the tyme being, ſhall be ſuffered to have any more apprentizes, than one at one tyme at the moſte. But it is, and ſhall be lawfull, to, and for the ſaide printers, and either of them, and their ſucceſſors, to have, and uſe the help of anye journeyman, beeing freemen of the cittie of London, without contradiction; any lawe, ſtatute, or commaundement, contrarie to the meaning and due execution of thoſe ordinaunces, or any of them, in any wiſe notwithſtanding.

Books yeilded into the hands and diſpoſitions of the Maſter, Wardeins, and Aſſiſtants of the myſterye of the STATIONERS of London, for the reliefe of the poore of the ſaide Companie, according to the diſcretion of the Maſter, Wardeins, and Aſſiſtants, or the more parte of them.

Mr. BAKER, her majeſties printer, hath yielded unto the ſaide diſpoſition and purpoſe, theſe bookes following, viz.

The firſt and ſecond volume of Homilies.

The whole ſtatutes at large, with the preamble, as they are now extant.

The paraphraſis of Eraſmus upon the epiſtles and goſpells, appoynted to be read in churches.

Articles of religion agreed upon 1562, for the miniſters.

The Queenes injunctions, and articles, to be enquired of through the whole realme.

The profitt and benefite of the two moſte vendible volumes of the New Teſtament, in Engliſh, commonlie called, Mr. Cheekes tranſlation; that is, in the volume called, Octavo, with

with annotations as they be now; and in the volume called, Decimo ſexto, of the ſame tranſlation without notes in the brevier Engliſh letter onely.

Provided, that Mr. Barker himſelf print the ſayde Teſtaments at the loweſt value, by the direction of the Maſter and Wardeins of the Company of Stationers, for the tyme being. Provided allwayes, that Mr. Barker do reteyn ſome ſmall number of theſe for diverſe ſervices, in her majeſties cowrtes, or ellſewhere: and laſtlye, that nothing, that he yeeldeth unto by meanes aforeſaid, be prejudiciall to her majeſties high prerogatiue, or to any that ſhall ſucceed in the office of her majeſties printer.

Mr. TOTTELL, printer of the lawe bookes, hath yeilded unto the diſpoſition and purpoſe aforeſaide, theſe bookes following, viz.

Tullie's offices in Engliſh and Latin.

Morall philoſophie.

Romea and Julietta.

Quintus Curtius, in Engliſh.

Mr. Dr. Wilſon upon uſurie.

Two Engliſh lovers.

Songes and ſonnetts of the earle of Surrey.

Mr. WATKINS, now Wardein, hath yeilded to the diſpoſition and purpoſe aforeſaide, this that followeth, viz.

The broad almanack; that is to ſay, the ſame to be printed on one ſyde of a ſheet, to be ſett on walls, as uſuallie it hath bene.

Mr. JOHN DAYE, printer, hath yeilded to the diſpoſition and purpoſe aforeſaide, theſe bookes following, viz.

Calvin upon Daniell.

Pilgrimage of princes.

The jewell of joye.

Principles of religion, by Becon.

Dering's ſermons in the tower.

Practiſe of prelatts.

Coſ-

Coſmographicall glaſſe.
All the prayer books, which Henry Denham had from Mr. Day.
Peter Martyr on the Judges.
Peter Martyr on the Romanes.
Poore man's librarie.
Tindall's, Frythe's, and Barne's workes.
Becon's whole workes.
Bullinger upon the Apocalips.
Letters of the martyres.
Calvin's cathechiſme, in ſixteens
Image of God.
Image of nature and grace.
Reliques of Rome.
Hawes's examinations.
Calvin's ſermons upon Ezechias.
Pomander of prayers, in octavo.
Governance of vertue, in octavo.
Governance of vertue, in ſixteens.
Aſcham's ſchole-maſter.
Aſcham's affaires of Germanie.
Saxon lawes.
Canons in Engliſh.
Vita et mors Juelli.
Articuli religionis.
Epiſtola Gildae.
Sylogiſticon.
Drant in eccleſiaſten.
Forreſt of hiſtories.
A dialogue of Mercurie, and the Engliſh ſouldier.
Aſtronomers game.

Mr. NEWBERYE, wardein, and HENRIE DENHAM, aſſignes to execute the privilege, which belonged to Henr. Bynneman, deceaſed, have yielded to the diſpoſicion and purpoſe aforeſayde, theſe bookes following, viz.

The

The breife chronicle in the volume, or ſiſe, called, Decimo ſexto. Provided allwayes, that all addicions, which hereafter ſhall be putt to the ſame, and any other chronicle, that ſhall be ſett forthe in the ſame, or lyke volume or ſize, ſhall be printed, and ſet forthe in the lyke breefe order, and forme, that the ſaide boke in decimo ſexto, allreadie extant, is of. And all controverſies, that may ariſe towching the ſaide booke, or addition, or alteration of, or to the ſame, or towching any other chronicle, that ſhall come forthe in this volume, or ſize, are ſubmitted, and allwayes ſhall be ſubmitted, and referred to the ordering and determinacion of the Maſter, Wardeins, and Aſſiſtants for the tyme being, or the more part of them.

Item, all theſe bookes and copies following, or ſo manye of them, as ſhall be found to have belonged to the ſaide Henrye Bynnemen, viz.

QUARTO.

Muſculus common places.
Cornelius Agrippa of the vanitie of ſciences.
Digge his Straticos.
Arte of ſhooting in great ordinance.

OCTAVO.

The Spaniards lyfe.
Booke of Gardening.
Colloquia Eraſmi.
Exercitatio linguae Latinae.
Confabulationes Heſſii.
Juſtini hiſtoria.
Virgilii opera.
Sententiae pueriles.
Pſalmi Roffenſis.

Mr. NEWBERYE, now Wardein, in his owne right, and of his owne copies, doth yeild to the diſpoſition and purpoſe aforeſaid, as follows, viz.

Bullinger's decades, now readie to print. Allwayes provided,

vided, that the printers of it ſhall give certeyn leaves, that he lacketh.

Mr. Cooper's poſtill, when Mr. Newbery hath ſolde thoſe of the former impreſſion, which he hath in his hands, being under an hundred bookes. And then he will procure the quires to enlarge it.

Panoplie of epiſtles, when he hath ſolde thoſe he hath of the former impreſſion.

Chronicle of ten emperours of Grecia, when he hath ſolde thoſe he hath.

Galeteo of good manners.
Life of Serving men.
Googe's ſongs and ſonnetts. } Now ready to print.

Perambulation of Kent, allmoſte readie to print.

Item, The ſaid Henrye Denham hath yeilded theſe bookes following:

Paſquin in a traunce.
The hoppe gardein.
Ovid's metamorphoſis.
The courtier.
Ceſar's commentaries in Engliſh.
Ovid's epiſtles.
Image of idleneſſe.
Flower of friendſhipp.
Schole of vertue.
Gardiner's laborynth.
Demoſtheme's orations.
Two or three of Seneca's tragedies.

A true

A true Copy of the original Record remaining in the Rolls Chapel, of Letters Patents granted to the Company of STATIONERS, on the 8th day of March, 1615, being the 13th year of King James I. for the Sole Printing of Primers, Pſalters, Pſalms both in meter and proſe, with or without muſical notes; Almanacks, &c. in the Engliſh Tongue: and the A, B, C, with the Little Catechiſm, and the Catechiſm in Engliſh and Latin, &c. by Alexander Nowell; for the Help and Relief of the Maſter, Wardens, and Commonalty, and their ſucceſſors for ever. Examined by Henry Rooke, Clerk of the Rolls.

JAMES, by the Grace of God, &c.

To all Prynters, Bookſellers, and all others to whome theſe Preſentes ſhall come,

GREETING.

I. WHEREAS our dear Siſter Elizabeth late Queen of England by her Letters Patents under the great ſeal of England, bearing date at Weſtminſter the 26th Daie of February, in the 33d of her late reigne, did of her eſpecial grace, certaine knowledge, and meere motion, graunt and give Licence and Privilege unto her well beloved ſubject Verney Alley, gentleman, and to his aſſignees in reverſion, for the terme of Thirty years, to commence and begin immediatelie from and after the death and deceaſe of John Daie and Richard Daie his ſonne, by himſelf or by his aſſignees to imprint or cauſe to be imprinted the Pſalms of David in Engliſh meetre, and notes to ſinge them; The A, B, C, with the Little Catechiſm and the Catechiſm in Engliſhe and Latine, compiled by Alexander Nowell, with all other bookes in Engliſhe or Latine, which the ſaid Alexander Nowell before that had made or hereafter ſhould make, write or tranſlate, and had or ſhould appoint to be printed by the ſaid Verney Alley or his aſſignees; and alſo all ſuch other bookes whatſoever as the ſaid Verney Alley ſhould imprint, being compiled, tranſlated and

and ſet forth by anie learned man at the procurement, coſts and charges of the ſaid Verney Alley, ſo that no ſuch booke or bookes ſhould be repugnant to the Holie Scripture, or the laws or orders of this realme, as in, and by the ſame Letters Patents maie appear; which ſaid Letters Patents the adminiſtrators and aſſignes of the ſaid Verney have aſſigned and ſett over unto certaine perſons in truſt to the uſe of the Maſter and Keepers or Wardens and Commynaltie of the Arte or Miſtery of Stacioners of the cittie of London and their ſucceſſors.

II. And whereas alſo by our Letters Patents under our great ſeal of England, bearing date at Harfields the 29th daie of October, in the 1ſt year of our reigne of England, France and Ireland, and of Scotland the 37th, it is mencioned, that Wee, for the Helpe and Releife of our lovynge ſubjects beinge of the Corporacion of the Maſter and Keepers or Wardens and Commynaltie of the Arte or Myſterie of Stacioners of the cittie of London, and theire ſucceſſors, of oure ſpecial grace, certaine knowledge and meere mocion have given and graunted full power and authoritie, priviledge and lycence unto the ſaide Maſter and Keepers or Wardens and Comynaltie of the Myſterie or Arte of Stacioners of the cittie of London and to their ſucceſſors for ever to imprint or cauſe to be imprinted all manner of booke and bookes of Primers, Pſalters and Pſalms in meeter or proſe with muſical notes or without notes, both in great volumes and in ſmall in the Engliſhe tongue, which then were or at any time after that ſhould bee ſett forthe and permitted by us, our heirs or ſucceſſors or by any other perſon or perſons thereto by us authoriſed, or to be authoriſed to be had, uſed, read or taught of, by or unto our lovinge ſubjects throughout our realme of England by whatſoever name or names the ſame booke or bookes or anie of them were or ſhoulde be called (the Bookes of Common Prayer uſuallie reade in the churches of Englande, togeather with all bookes conteyned in the Letters Patents of the office of our Printer

graunted to Robert Barker and Chriſtopher his ſonne out of the ſaid recited graunt alwaies excepted and forepriſed) with prohibition to all other the ſubjects of us, our heirs and ſucceſſors to print, utter or ſell, or cauſe to bee printed, uttered or ſould anie other booke or bookes of Prymmers, Pſalters and Pſalmes in the Engliſhe tongue (except as in the ſaid recited Letters Patents is excepted) than ſuch as ſhoulde bee by the Maſter and Keepers or Wardens and Commynaltie of the Arte of Stacioners of the cittie of London or theire ſucceſſiors printed or cauſe to be printed accordinge to the true meaneing of the ſame graunte.

III. And where in and by our ſaid recited Letters Patents it further mencioned, That Wee of our more abundant grace, certaine knowledge and meere mocion for the better reliefe of the ſaid Corporacion of the Maſter and Keepers or Wardeins and Comynaltie of the Miſtery or Arte of Stacyoners of the cittie of London and their ſucceſſors, did give and graunte unto the ſaid Maſter and Keepers or Wardens and Comynaltie of the Miſtery or Arte of Stacyoners of the cittie of London and theire ſucceſſors, full power, priviledge and authority, That they the ſaid Maſter and Keepers or Wardens and Comynaltie and theire ſucceſſors ſhould and might at all times, and from time to time for ever printe and cauſe to be printed all manner of Almanacks and Prognoſticacions whatſoever in the Engliſhe tongue, and all manner of bookes and pamphletts tendinge to the ſame purpoſe, and which were not to bee taken or conſtrued other then Almanacks or Prognoſticacions beinge allowed by the archbiſhoppe of Canterbury and biſhoppe of London, or one of them for the time beinge, or by ſuche other perſon or perſons as they or either of them for the tyme being ſhoulde in that behalfe aſſigne or appointe, by what names or titles ſoever the ſame ſhould bee entitled, named or called, as ſhould be printed within this realme of Englande, with ſtraight commandement and prohibicion to all and ſinguler other Printers, Bookſellers and all other officers miniſters and ſubjects whatſoever

ever of us, our heires and ſucceſſors, that they or anie of them at anie time or times after that ſhould not printe or cauſe to bee printed anie of the ſaid Almanacks, Prognoſticacions or anie other Almanacks or Prognoſticacions, bookes or pamphletts in the Engliſhe tongue, tendinge to the ſame or like purpoſe, and that mighte bee in anie wiſe conſtrued and taken as Almanacks and Prognoſticacions by what titles or addicions ſoever the ſame were or ſhoulde be intitled or named; nor buy, utter or ſell, or cauſe to bee brought, uttered or ſoulde anie other Almanacks, Prognoſticacions or other bookes in the Engliſhe tongue tendinge to the ſame purpoſe, then ſuche onelie as ſhoulde bee printed by the ſaide Maſter and Keepers or Wardens and Comynaltie of the Miſterie or Arte of Stacioners of the cittie of London and theire ſucceſſors, as in and by the ſaide recited Letters Patents more plainelie appeareth, which ſaide recited Letters Patents by us graunted the ſaide Maſter and Keepers or Wardens of the Art or Miſterie of Stacioners of the cittie of London have ſurrendered to us in our court of Chauncerie, and which wee have accepted.

IV. Now know yee that wee for the Helpe and Reliefe of the ſaide Corporacion of Maſter and Keepers or Wardens and Comynaltie of the Arte or Miſterie of Stacioners of the cittie of London and theire ſucceſſors, of our ſpecial grace, certaine knowledge and meere mocion have given and graunted, and by theſe preſents for us, our heirs and ſucceſſors doe give and graunte full power, authoritie, priviledge and licence unto the ſaide Maſter, and Keepers or Wardens and Comynaltie of the Miſterie or Arte of Stacioners of the cittie of London and to theire ſucceſſors for ever, to impr'nte or cauſe to bee imprinted all manner of booke or bookes of Prymmers, Pſalters and Pſalms in Meeter or Proſe with muſicall noates or without noates both in great volumes and in ſmall, in the Engliſhe tongue, which now bee or at anie time hereafter ſhall bee ſett forthe and permitted by us, our heirs or ſucceſſors, or by anie other perſon or perſons thereto by us, our heirs or ſucceſſors, autho-

au horized or to bee authorized, to bee had, reade, uſed or taught of, by, or unto our lovinge ſubjects throughout our realme of Englande by whatſoever name or names the ſame booke or bookes, or anie of them are or ſhall bee called, (The Booke of Common Prayer uſuallie reade or to be reade in the Churches of Englande, togeather with all bookes conteyned in the Letters Patents of the office of our Printer graunted to Robert Barker and Chriſtopher his Sonne, other then the ſaide booke and bookes of Prymers, Pſalters, Pſalms in meeter or proſe, Almanacks, Prognoſticacions and bookes and pamphletts tendinge to the ſame purpoſe, which are not to bee taken or conſtrued other then Almanacks or Prognoſticacions, alwaies excepted and forepriſed) anie priviledge or anie other order heretofore graunted or taken to the contrarie notwithſtandinge: ſtraightlie inhibiting and prohibiting all other perſon or perſons whatſoever to printe, utter or ſell, or cauſe to bee printed, uttered or ſould, or to be brought into this realme from anie the partes beyonde the ſeas anie other booke or bookes of Prymers, Pſalters and Pſalmes in the Engliſhe tongue (except before excepted) then ſuche as ſhall be by the Maſter and Keepers or Wardens and Comynaltie of the Miſterie or Arte of Stacioners of the cittie of London, or theire ſucceſſors, printed or cauſed to bee printed according to the true meaninge of this our preſent graunt and priviledge, upon paine of forfeiture of all ſuche bookes, as they ſhall imprinte, utter or ſell contrarie to the meaning hereof: The ſame booke and bookes ſo to be forfeited to be ſeiſed uppon and taken by the ſaide Maſter and Keepers or Wardens and Comynaltie of the Miſtery or Arte of Stacioners of the cittie of London and theire ſucceſſors to theire owne proper uſe, benefitt and behoofe, and uppon ſuch paines and penalties as may be inflicted uppon ſuche as contemne and infringe our commaundement royall.

V. Wherefore wee will and commaunde all and every the officers and ſubjects of us, oure heires and ſucceſſors, as they tender oure favoure and will avoid our diſpleaſure, that they and

and every of them (if neede do require) doe aid and aſſyſte the ſaid Maſter and Keepers or Wardens and Comynaltie of the Arte or Miſterie of Stacioners of the cittie of London, and theire ſucceſſors, in the due execution of this our graunte and lycence with effecte, accordinge to the true intent and meaning of the ſame.

VI. And furthur know yee that wee of our more abundant grace, certaine knowledge and meere mocion, for the better relief of the ſaide Corporacion of Maſter and Keepers or Wardens and Comynaltie of the Miſterie or Arte of Stacioners of the cittie of London and their ſucceſſors, of our ſpecial grace, certaine knowledge and meere motion have given and graunted, and by theſe preſents for us, our heires and ſucceſſors doe give and graunte unto the ſaide Maſter and Keepers or Wardens and Comynaltie of the Miſterie or Arte of Stacioners of the cittie of London, and theire ſucceſſors, full power, priviledge and authoritie that they, the ſaide Maſter and Keepers or Wardens and Comynaltie and theire ſucceſſors ſhall and maie at all times and from time to time for ever printe and cauſe to bee printed all manner of Almanacks and prognoſticacions in the Engliſhe tongue, and all manner of bookes and pamphletts tendinge to the ſame purpoſe, and which are not to bee taken and conſtrued other then Almanacks or Prognoſticacions, being allowed by the archbiſhoppe of Canterburie and biſhoppe of London, or one of them for the time beinge, or by ſuche other perſon or perſons, as they or either of them, for the time beinge, ſhall in that behalfe aſſigne or appointe by what names or titles ſoever the ſame ſhall be intitled, named or called, as ſhall bee printed within this our realme of Englande.

VII. Wherefore by theſe preſents for us, our heirs and ſucceſſors wee doe ſtraitlie charge, prohibite and commaunde all and ſinguler other Printers, Bookſellers and all others the officers, miniſters and ſubjects whatſoever of us, our heires and ſucceſſors, that they or anie of them at anie time or times hereafter

after ſhall not printe or cauſe to bee printed or brought from the partes beyonde the ſeas anie of the ſaide Almanackes, Prognoſtications or anie other Almanacks or Prognoſticacions, bookes or pamphletts in the Engliſhe tongue, tendinge to the ſame or like purpoſe, and that maie be in anie wiſe conſtrued and taken as Almanacks and Prognoſticacions, by what titles or addicions ſoever the ſame bee or ſhall bee intitled or named, nor buy, utter or ſell, or cauſe to bee boughte, uttered or ſoulde anie other Almanackes, Prognoſticacions or other bookes in the Engliſh tongue tendinge to the ſame or like purpoſe then, ſuch onelie as ſhall bee printed by the ſaid Maſter and Keepers or Wardens and Comynaltie of the Miſterie or Arte of Stacioners of the cittie of London, and theire ſucceſſors, uppon paine of forfeiture of all ſuche Almanackes, bookes, pamphletts and Prognoſticacions as ſhall bee printed, bought, uttered or ſould contrarie to the lymitacion and meaninge of theſe our Letters Patentees, and uppon paine of forfeiture of twelve pence for every Almanacke and Prognoſticacion ſoe to bee printed, boughte, uttered or ſoulde, or imported, or brought into this realme from beyonde the ſeas; and alſoe uppon ſuch paynes and penalties as maie bee inflicted upon ſuch as contemne and infringe our commaundmente royall; all which ſaide forfeitures to bee to the uſe of us, our heires and ſucceſſors.

VIII. And moreover by theſe our Letters Patents for us, our heires and ſucceſſors wee doe will and commaunde all and ſingular our officers, miniſters, and ſubjects whatſoever, as they tender our favour, and will avoide our indignacion and diſpleaſure for the contrarie, that they and everie of them (if neede ſhall require) doe ayde and aſſiſte the ſaide Maſter and Keepers or Wardens and Comynaltie and theire ſucceſſors, as well for ſearchinge of all ſuche perſon or perſones offending therein, as in the due exerciſe and execucion of this our preſent licence and priviledge with effect, and in all matters incident to the ſame, accordinge to the true meaninge of theſe preſents.

IX.

IX. And further know yee that wee of our more ample grace, certaine knowledge and meere mocion for us, our heires and ſucceſſors, doe by theſe preſents graunte unto the ſaide Maſter and Keepers or Wardens and Comynaltie of the Miſterie or Arte of Stacioners of the cittie of LONDON, and theire ſucceſſors, That the ſaide Maſter, Wardens and Aſſiſtantes of the ſaide Corporacion for the time beinge, or the greater parte of them (whereof the Maſter of the ſaide Corporation, for the time beinge, to be one) ſhall have full and free licence, power and authoritie to conſtitute, ordaine and make from time to time ſuche reaſonable Lawes, Ordinances and Conſtitutions, as to them or the greater parte of them (whereof the Maſter of the ſaid Corporacion, for the time beinge, to be one) ſhall ſeeme good, profittable, honeſt and neceſſarie accordinge to theire diſcrecions, for the good governmente and direccion of the ſaide Maſter and Keepers or Wardens and Comynaltie and of theire ſucceſſors in, aboute or concerninge the due execution of theſe our Letters Patents.

X. And that the ſaide Maſter, Wardens and Aſſiſtantes for the time beinge, and theire ſucceſſors, or the greateſt parte of them (whereof the Maſter of the ſaide Corporacion, for the time beinge, to be one) ſoe often as they ſhall conſtitute, ordaine and make anie ſuch Laws, Conſtitucions and Ordinances, as is aforeſaide, ſhall and maie impoſe, aſſeſſe, ordaine and provide ſuch paines, puniſhmentes and penalties, by impriſonment of Body or by fines and amerciamentes, or by either of them, uppon all ſuche as ſhall offende againſt ſuche Lawes, Ordinances and Conſtitucions, or anie of them, as to the ſaide Maſter, Wardens and Aſſiſtantes and theire ſucceſſors for the time beinge, or the greater parte of them (whereof the Maſter of the ſaide Corporacion for the time beinge to be one) ſhall ſeem neceſſary and convenient for the obſervacion of the ſaide Lawes, Ordinances and Conſtitucions, and the ſame fines and amerciaments from time to time and at all times hereafter ſhall and maie leavie, take and have to the uſe and behoofe of the

ſaide

ſaide Maſter and Keepers or Wardens and Comynaltie and of theire ſucceſſors without impedimente of us, our heires, or ſucceſſors, and without anie Accompte therefore to us, our heires or ſucceſſors to bee rendered or made.

XI. All and ſingular which lawes, Ordinancies and Conſtitucions ſoe, as aforeſaide, to bee made, wee will to bee obſerved under the paines therein conteyned. So alwaies that the ſaide Lawes, Ordinancies and Conſtitucions be alreadie, or ſhall bee examyned and approved by the Chauncellor of England, Treaſurer of Englande and Cheefe Juſtices of either benches of us, our heires or ſucceſſors for the time beinge or anie three of them, and bee not contrarie or repugnant to the lawes, ſtatutes, Rights or Cuſtomes of Our realme of Englande, nor contrarie to the Decree touching Printers and Bookſellers made in the courte of Starr Chamber the three and twentith daie of June in the eighte and twentith yeare of the raigne of oure ſaide deere ſiſter Elizabeth late queene of Englande.

XII. And wee alſoe do by theſe preſentes confirme, approve and allowe all and every ſuche Lawes, Ordinancies and Conſtitucions as by the Maſter and Keepers or Wardens and Comynaltie of the ſaid Miſterie or Arte of Stacioners or anie of theire predeceſſors have been conſtituted, ordeyned and made for the good governmente and direccion of the ſaide Maſter and Keepers or Wardens and Comynaltie and of theire ſucceſſors in, about or concerninge the due execucion oure former Letters Patents graunted of the Premiſes or anie of them: And which Lawes, Ordinances and Conſtitucions have been examined and approved by the Lord Chauncellor of Englande, and by the Chiefe Juſtices of either Benche for the Time beinge under theire Handes and Seales.

XIII. And for the avoideinge of all confuſion which maie happen in and aboute the premiſes, Our Will and Pleaſure is, and by theſe preſentes for us, oure heires and ſucceſſors wee do will and graunte, That the government, order and direccion of all affaires, matters and thinges concerninge the execution of this

this oure graunte and priviledge ſhall from time to time and at all times for ever remaine wholie and firmelie in the Maſter, Wardens and Aſſiſtantes of the Miſterie or Arte of Stacioners of the cittie of London, and of theire ſucceſſors, and of the greater parte of them (whereof the Maſter of the ſaid Corporacion for the time beinge to bee one.)

XIV. And we further will and graunte for us, oure heires and ſucceſſors, that this oure preſente graunte ſhall be good and availeable againſt us, our heirs and ſucceſſors, notwithſtandinge anie miſrecitall or not-recitall of anie former graunte or grauntes of the premiſſes or anie of them to anie perſon or perſons whatſoever; and notwithſtandeinge anie miſnameinge, not true nameinge or not nameinge of anie of the premiſſes or of anie of them; although expreſſe mencion of the certaintie of the premiſſes or of anie of them, or of anie other giftes or grauntes by us, or anie our progenitors or predeceſſors to the ſaide Maſter and Keepers or Wardens and Comynaltie heretofore made in theſe preſentes, is not expreſſed; or anie other or former graunte by us or anie our progenitors heretofore had, made or done, or mencioned to bee had, made or done to anie other perſon or perſons whatſoever or anie ſtatute, acte, ordinance, proviſions, proclamacion or reſtrainte to the contrarie thereof had, made, ordeyned or provided or anie other matter, cauſe or thinge whatſoever to the contrarie notwithſtandinge. In Witneſs, &c. Witneſs our ſelf at Weſtminſter the eighte daie of Marche.

Per Breve de Privato Sigillo, &c.

[Having completed that part of our Work which comprehends the Hiſtorical Account, we ſhall now proceed with the Inſtructive and Practical Part; and, as a proper introduction, think it expedient to treat of the neceſſary Materials uſed in a Printing Houſe.]

OF

PRINTING MATERIALS.

TO give any Printing-houſe the epithet of Complete, amounts to no more than a meer compliment; ſince, in a ſtrict and literal ſenſe, no Printing Houſe can be ſaid to be complete, unleſs it is provided with all the Fuſil Materials for Modern and Antient languages; but as it would be folly to attempt ſuch a variety, which would only waſte a man's ſubſtance, it is ſufficient for a well-eſtabliſhed Printer to be poſſeſſed of different Founts of Letter for the national language of the country where he is ſettled; and not to want ſuch other metal utenſils as are neceſſary with them.

Having already given a Specimen of the different Founts uſed in Printing, we ſhall proceed with that ſubject, and endeavour to ſhew their different properties, ſizes, and applications; previous to which, however, we think it proper to point out the derivation of the Name of the different Founts, whereby its body is known, as far as we are able, as follows:

FRENCH

FRENCH CANON is univerſally allowed to have been firſt produced by ſome artiſan of that nation, and employed in ſome work relating to the Canons of the church; to which alſo the German title Miſſal likewiſe alludes.

TWO LINES DOUBLE-PICA, TWO LINES GREAT PRIMER, TWO LINES ENGLISH, TWO LINES PICA, and DOUBLE PICA, derive their names from the reſpective bodies of which the depth of two m-quadrats anſwer to one of the double ſizes. We cannot here avoid taking notice, that our Double Pica is of the ſame ſize with what the Germans call Secunda, which induces us to imagine that there ſhould be a Prima; but as we know of no Letter of that name, we conjecture, that Prima being a ſize larger, and anſwering to Two Lines Engliſh, it loſt its firſt name.

PARAGON is the only Letter that has preſerved its name, being called ſo in all countries. Its appellation ſhews, that it was firſt cut in France; and at the ſame time gives room to ſuppoſe, that the ſhape of Letter was, at that time, but very indifferent; becauſe when Paragon happened to turn out a Letter better ſhaped than the reſt, it received the name of Perfect Pattern, which the word Paragon implies.

GREAT PRIMER, in Germany, is called Tertia, and is therefore one of the major ſizes of Letter which in the infancy of the Art ſerved for printing ſeveral works of conſideration, and particularly the Bible; on which account it is by ſome called Bible Text.

ENGLISH, by the Germans called Mittel, and St. Auguſtin, by the French and Dutch. The word Mittel bearing the ſame meaning with Middle, intimates, that the former ſizes of Letter were ſeven in number, of which Engliſh was the middlemoſt, having Prima, Secunda, and Tertia on one ſide, and Pica, Long Primer, and Brevier, at the other. As to the name of St. Auguſtin, which the French and Dutch give it, it informs us, that the Writings of that Father were the firſt

Works

Works done on that ſize Letter; but whether the firſt, or the other have a right to claim the honour of the performance, we ſhall leave to others to determine.

PICA is another Letter that admits of having particular notice of it, on account of its being called Cicero by the French and Germans; for as the preceding Size was diſtinguiſhed by the name of St. Auguſtin, ſo has this been honoured with that of Cicero, on account of the Epiſtles of that Writer having been firſt done in this ſize Letter.

SMALL PICA being of an irregular Body, it takes its name in England from its inferiority to Pica; but in France they aſſign the invention of this Body of Letter to Philoſophy; for which, indeed, they may have their reaſon, conſidering that their Cicero and Philoſophie are of one and the ſame face; from which we conclude, that Small Pica has not been thought by the French worth cutting with a Face proportionable to its Body; and that the cramping of Cicero to Philoſophie, was done with no other view than to get in upon the former. This we venture to ſuggeſt; but cannot form any idea why the Germans give this Letter the name of Brevier.

LONG PRIMER. Upon the ſame ſuppoſition, that ſome Bodies of Letter took their names from work in which they were firſt employed, we are induced to believe, that the Germans gave the name of Corpus to this character, on account of their Corpus Juris being firſt done in this ſize; and is ſtill continued in that Letter. It is called by the Germans, Garmond, but whether Garmond is the name of its inventor, or what ſignification elſe it bears, we have no traces of. In contradiſtinction of the French Gres Romain, they call this ſize Petit Romain, conformable to the diſtinction that is made between Great Primer and Long Primer, in England.

BURGEOIS is a Letter of an irregular Body, and has been hitherto received accordingly. By its name it ſeems to have firſt come from France. Gaillarde is a Letter of the ſame Body but has the Face of Petit Romain.

BREVIER had its name from being firſt uſed for the Breviary, a Roman Catholick Church-book, which is commonly printed in this character. It is alſo called Petit, and Jungfer or Maiden Letter, by the Germans, on account of its neatneſs, to which, and their ſmallneſs, the names of MINION, NONPAREIL and PEARL allude.

Thus have we attempted to make our conjectures concerning the names of the different Bodies of Letter that are caſt into Founts, in hopes that the want of materials for this ſubject will be ſupplied by ſome more able hand.

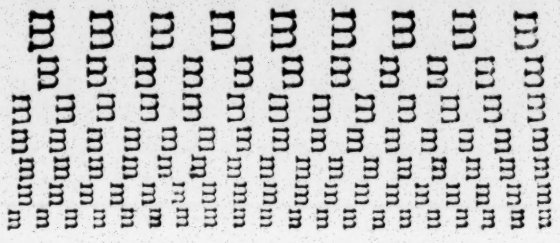
DIFFERENCE OF BODIES.

Each Body of Letter is not always caſt to the ſame Size, but differ in their depth, and therefore no certain number of lines can be aſſigned of the ſame length exactly; this is often perceived when a book is to be reprinted from a Copy whoſe prior Edition was done in a Printing-houſe where the Size of Letter in the firſt Edition differs from that uſed in the ſecond; but here we chuſe to wave this ſubject, and proceed to ſhew the Proportion that one Body of Letter bears to another, as to Depth. The following Scheme is deſigned to ſhew where one Size of Letter falls even with another, whether in the Aſcending, or Deſcending order: thus every 9th line of Engliſh falls even with each 10th line of Pica, and ſo on; but becauſe the caſting off of Copy requires more than another, in Depth, we ſhall ſhew the Methods which are uſed, to know how much one Letter either Gets in, or Drives out, more than another, in Width alſo, from Great Primer to Brevier, the limitations being ſignified by a Full-point inverted.

The Length of the lines in the Scheme are divided into eight equal parts, each to ſhew how many letters are contained in 1, 2, 3, 4, or in all the eight parts of a line, according to the different Bodies of Letter.

A SCHEME

A SCHEME ſhewing the difference there is between the ſeveral Bodies of Letter, as to Depth; from Greatprimer to Brevier.



According to this Scheme, which ſhews the Sizes of Letter in their Deſcending order,

Gr.P.	Eng.	Eng.	Pica	Pica	S.Pica	S.Pica.	L.Pr.
4 =	5	9 =	10	7 =	8	14 =	15
8 =	10	18 =	20	14 =	16	28 =	30
12 =	15	27 =	30	21 =	24	42 =	45
16 =	20	36 =	40	28 =	32	56 =	60
20 =	25	45 =	50	35 =	40	70 =	75
24 =	30	54 =	60	42 =	48	84 =	90
28 =	35	63 =	70	49 =	56	98 =	105
32 =	40	72 =	80	56 =	64	112 =	120
36 =	45	81 =	90	63 =	72	126 =	135
40 =	50	90 =	100	70 =	80	140 =	150
44 =	55	99 =	110	77 =	88	154 =	165
48 =	60	108 =	120	84 =	96	168 =	180
52 =	65	117 =	130	91 =	104	174 =	195
56 =	70	126 =	140	98 =	112	188 =	210

L.Pr.	Burg.	L.Pr.	Brev.	Burg.	Brev.
7 =	8	4 =	5	8 =	9
14 =	16	8 =	10	16 =	18
21 =	24	12 =	15	24 =	27
28 =	32	16 =	20	32 =	36
35 =	40	20 =	25	40 =	45
42 =	48	24 =	30	48 =	54
49 =	56	28 =	35	56 =	63
56 =	64	32 =	40	64 =	72
63 =	72	36 =	45	72 =	81
70 =	80	40 =	50	80 =	90
77 =	88	44 =	55	88 =	99
84 =	96	48 =	60	96 =	108
91 =	104	52 =	65	104 =	117
98 =	112	56 =	70	112 =	126
105 =	120	60 =	75	120 =	135
112 =	128	64 =	80	128 =	144
119 =	136	68 =	85	136 =	153

A SCHEME, shewing how one Body of Letter Gets in, and Drives out, more than another, in Width.

58 The Art of Printing challenges all other Arts that have been in
68 The Art of Printing challenges all other Arts that have been in'vented by
71 The Art of Printing challenges all other Arts that have been invented by' the Ant
83 The Art of Printing challenges all other Arts that have been invented by the Ant'ients, fays C
88 The Art of Printing challenges all other Arts that have been invented by the Antients, fays C'ardanus,
103 The Art of Printing challenges all other Arts that have been invented by the Antients, fays Cardanus,' that friend
110 The Art of Printing challenges all other Arts that have been invented by the Antients, fays Cardanus, that friend to Printing,
1 2 3 4 5 6 7 8

110 The Art of Printing challenges all other Arts that have been invented by the Antients, fays Cardanus, than friend to Printing,
103 The Art of Printing challenges all other Arts that have been invented by the Antients, fays Cardanus,. that friend
88 The Art of Printing challenges all other Arts that have been invented by the Antients, fays C'ardanus,
83 The Art of Printing challenges all other Arts that have been invented by the An'tients, fays C
71 The Art of Printing challenges all other Arts that have been invented by' the Ant
68 The Art of Printing challenges all other Arts that have been in'vented by
58 The Art of Printing challenges all other Arts that have been in'
1 2 3 4 5 6 7 8

This

This Scheme is alſo of uſe in Caſting off Copy; for if we divide the Width of a Manuſcript into equal parts, we can more readily compute our Copy, by obſerving, how many parts are required to a line in print. The parts, therefore, into which we divide our Copy for menſuration, ought to be ſuitable to the ſize of it; viz. wider for what is written in Folio; and cloſer for what is written in Quarto, or in Octavo. Theſe equal parts are drawn out upon a piece of Paper anſwering to the length of a line of writing; and having firſt tried how many parts of Manuſcript go to a line in print, we may find how many lines of writing will make even lines in print; which, when found, will make it eaſy to caſt off for pages, forms, or ſheets. And, to mention another convenience there is in dividing the lines or Copy into equal parts, it will aſſiſt us in Writing that varies; in which caſe we may allow as many parts to a line in print as we think proper. But becauſe we do not expect that our Scheme will meet with a general reception, we leave every one to his own choice and hereafter offer another way that is uſed for Caſting off Copy; and which is no new thought or method.

Though all Founders agree in the point of caſting Letter to certain Bodies, yet, in the article of caſting each Body always to one and the ſame Size, they differ; inſomuch that not only Founders of different places, but of the ſame reſidence, and even each in particular, often vary in the Height and Depth; both which ſeem rather to have increaſed: but whether the Founder (to make his Letter more weighty), or the Printer, (to grace it with more diſtance between the lines) has occaſioned this digreſſion from the former Sizes, we ſhall not ſcrutinize; but only ſuppoſe, that it commenced with the time when Printers here were obliged to furniſh themſelves with good Letter from abroad. But that neither the Dutch Sizes of Letter have been approved of, nor our former founderies continued, cannot be well aſcribed to accident, but defect in their productions.

That the Size for each Body of Letter was fixed, and unalterably obſerved, by our antient Letter Founders, ſeems to be out of doubt; or the ingenious Author of Mechanic Exerciſes would not have given us a Table of the Sizes of Letter, in his time, without reſervation. In order, therefore, to ſee the difference between the depth of Letter in Mr. Moxon's time, and that which is caſt at preſent, we will inſert this Author's own Table of Sizes, in which he has carried the number of m's, or (which is equally the ſame) lines of matter of each Body of Letter to the length of 12 Inches, or a Foot; which we ſhall alſo obſerve in our Counter-Table, ſimilar to Mr. Moxon's.

A TABLE of the Sizes of Letter in Mr. Moxon's Time.

Pearl	contained	184	m's in a Foot.
Nonpareil		150	
Brevier		112	
Long Primer		92	
Pica		75	
Engliſh		66	
Great Primer		50	
Double Pica		38	
Two Lines Engliſh		33	
French Canon		17½	

Theſe are all the Bodies of Letter that are ſpecified by him, from which it appears, that in his time Printers were not incumbered with ſo many different Founts as they are at preſent; for now there are ſeven ſorts of Letter more than are exhibited in the preceding Table, viz. Minion, Burjois, Small Pica, Paragon, Two Lines Pica, Two Lines Great Primer, and Two Lines Double Pica. For, if theſe ſeven ſorts had then exiſted, Mr. Moxon would not have failed to have mentioned them, as he does Small Pica; concerning which he ſays; "We have one Body more which is ſometimes uſed in England, that is, a Small Pica; but I account it no diſcretion

tion in a Maſter Printer to provide it, becauſe it differs ſo little from the Pica, that unleſs the Workmen be more careful than they ſometimes are, it may be mingled with the Pica, and ſo the beauty of both may be ſpoiled." Hence we may gueſs what little regard was paid to that one irregular bodied Letter, by not giving it a place to be mentioned among the others in the Table. How much leſs value, therefore, would Mr. Moxon have ſet upon our Minion, Burjois and Paragon, had he ever ſeen them. We will firſt compare the Depth of the ſeven additional ſorts of Letter, proportionable to the Sizes in the foregoing Table, and then give the Sizes of all the Bodies of Letter, which are now extant.

Minion, then, of which two lines anſwer to the depth of one of Engliſh, would, according to Mr. Moxon, have required to the length of one Foot, ——— ——— ———	132 m's.
Burgois, which has Great Primer for its Two Line Letter, would have required ———	100
Small Pica, ——— ——— ———	76
Paragon, ——— ——— ——— ———	46
Two Lines Pica, ——— ———	37½
Two Lines Great Primer, ——— ———	25
Two Lines Double Pica, ——— ———	19

Thus would the Sizes of theſe ſeven ſorts of Letter have run, had they been caſt about fourſcore years ago. As we have ſhewn the ſtandard they had at that time, it is requiſite to ſhew their preſent Sizes in the following Table, by which it may be eaſily ſeen the difference of our preſent Sizes to that of Mr. Moxon's.

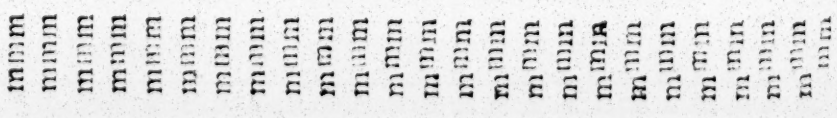
A TABLE

A TABLE of the Preſent Sizes of Letter.

	contains m's in a Foot,
French Canon	18 and a Great Primer
Two Lines Double Pica	20 and ¾
Two Lines Great Primer	25 and an n
Two Lines Engliſh	32
Two Lines Pica	35 and ¾
Double Pica	41 and an n
Paragon	44 and an n
Great Primer	51 and an r
Engliſh	64
Pica	71 and an n
Small Pica	83
Long Primer	89
Burjois	102 and a ſpace
Brevier	112 and an n
Minion	128
Nonpariel	143
Pearl	178

This is the ſtate of our Modern Sizes of Letter. The Table is drawn up to ſhew the Size which each Body of Letter, here ſpecified, now has; but let us not conclude from thence, that each fount of Letter is always caſt to one and the ſame Size in its Body. Were this the caſe, we ſhould not take the liberty to ſay, That whoever was the author of caſting Founts of the ſame Body to different Sizes, has no room to boaſt, that he has improved Printing; but has done ſo much hurt to it, that the ill conſequences thereof would be too many here to enumerate: we therefore leave every judicious Printer, firſt, to examine the merits of the charge; and then, to join in the verdict; which, we hope, will be given in our favour, after we have proved our aſſertion by the ſubſequent Scheme.

A SCHEME ſhewing ſome of the different Sizes to which Long Primer is caſt by different Founders.



From this ſketch it may be eaſily gueſſed, that the like variation which appears here in Long Primer, prevails alſo in Founts of other Bodies. How apparent, then, is the harm and confu-

ſion

ſion which the differing in the Size of Letter of the ſame Body is able to produce! and that therefore it ought to be made a rule, That each of the different Bodies of Letter ſhould always be caſt to the ſame Height, Depth, and Line, by Letter-Founders of the ſame place, at leaſt. But whether ſuch a reformation would be chearfully made by Founders, is a queſtion, unleſs they were urged to it by a joint agreement of the moſt conſiderable Printers, who always are furniſhed with more than one Fount of the ſame Name; and who conſequently run the greater hazard of having the beauty of their Letter quite deſtroyed, if Sorts of one Fount ſhould be made uſe of in another which is not of the ſame Size. As ocular therefore as the miſchief is which ariſes from different Sizes to the ſame Body of Letter, ſo demonſtrable is the reciprocal benefit which would reſult to Printers and Founders, from caſting each Body of Letter to one and the ſame Size. The latter, then, would have no occaſion to be at the expence of ſo many different Molds—The more current Founts might always be caſting and dreſſing, becauſe they would ſuit every one who ſhould have occaſion for a Fount of them; and, by keeping a Fount-caſe, contrived for that purpoſe, and always ſupplied with Sorts, Printers might be inſtantly ſerved with what they ſhould want, without borrowing. Another advantage would be found, when a Printing-houſe ſhould happen to be ſold, that the Letter of it would Stand with another Fount of the ſame Body, to be uſed either by itſelf, or to be mixed, provided they ſhould agree together, as to wear.

Thus, by ſtating the conveniencies which would ariſe from an uniformity in caſting each Body of Letter to the ſame fixed Size; it will be needleſs to particularize the contrary effects; ſince, without much ſpeculation, every one may gueſs of what detriment it muſt be to a Printing-houſe which has ſeveral Founts of the ſame Body; but which differ in their Sizes—The conſequence muſt be, that the length of Pages (though of the ſame number of lines) as well as of Furniture, will vary according

cording to each Size: neither will Rules, Leads, Reglets, &c. cut to a number of m's of one Fount, anſwer to a meaſure of the ſame number of m's of another Fount, which is either deeper or ſhallower in Size. Nor is it poſſible to prevent Letter from mixing, which is caſt in the ſame Matrices, and which has hardly any difference in the Nick. Theſe are ſome of the unavoidable conſequences which ariſe from having different Founts of the ſame Body, not of one and the ſame Size. The reaſons, therefore, which are given in defence of this irregularity, ought rather to be regarded as ſubterfuges, to ſupport an argument which may be quaſhed, without leaving it to arbitration.

To have regard that the Face of letter be proportionable to its Body, is the Letter-cutter's province: I am therefore of opinion, that the different ſorts of Irregular-bodied Letter owe their exiſtence to accident; and ſuppoſe, that a Letter may have been cut, the Face whereof happened to prove too large for one of the regular-bodied Sizes, and too ſmall for another; and that therefore the Founder uſed the expedient of caſting it to an intermediate Body, which we will ſuppoſe to have been Paragon: and this turning out a handſome Letter, the Founder, no doubt, recommended it, as an improvement, to ſome good Printer, who had the complaiſance to allow the Founder to be the beſt judge in this caſe. And this accident might lead the way to the thruſting Intermediate Letter in between other Regular Bodies—Hence we have, between Pica and Long Primer Small Pica; between Long Primer and Brevier, Burjois; and, between Brevier and Nonpareil, Minion. Of Paragon it may be further obſerved, that it was caſt, to be the intermediate Letter between [real] Double Pica and Great Primer; till Small Pica coming in, the real Double Pica (as has been ſaid already) was reduced to a Two Line Letter of Small Pica; and real Double Pica, or Two Lines Pica, ſubſtituted by a new Letter, cut on purpoſe. For the reſt, Paragon is a Letter not met with in many Printing Houſes, either abroad, nor here,

where

where it has been lately introduced, and has now a place among the other Beauties in Mr. Caſlon's Specimen of Letter, before inſerted.

What Irregular-bodied Letter is particularly to be admired for is, that each has been cut here purpoſely for their reſpective Bodies; whereas in France their La Philoſophie, or Small Pica, is caſt in the identical Matrices of Cicero, or Pica; their Gaillarde, or Burjois, in thoſe of Long Primer; and their Mignone, or Minion, in the ſame of Brevier---So that the cutting of Punches for three ſorts of Regular-bodied Letter, ſerves there for as many of Irregular Body. A ſaving way, ſimilar to this, was attempted by Mr. Jalleſon, who was a Letter Founder, from Germany, and lived here in the Old Bailey; where he printed the greateſt Part of an Hebrew Bible, with Letter of his own caſting; but was, by adverſe Fortune, obliged to finiſh that in Holland. He from three ſets of Punches propoſed to caſt ſix different Bodies of Letter, viz. Brevier and Long Primer, from one ſet—Pica and Engliſh, from another—Great Primer and Double Pica, from a third ſet of Punches. Accordingly, he charged his Brevier, Pica, and Great Primer, with as full a Face as their reſpective Bodies would admit of; and, in order to make ſome alterations in the advancing Founts, he deſigned to cut the Aſcending and Deſcending Letters to ſuch a length as ſhould ſhew the extent of their different Bodies. But though he had caſt Founts of the three minor ſorts of Letter, he did not bring the reſt to perfection here.

REGULAR BODIED LETTER.

This claſs takes in Great Primer, Engliſh, Pica, Long Primer, Brevier, Nonpareil, and Pearl: but to thoſe which go before them, viz. French Canon, Two Lines Double Pica, Two-Lines Great Primer, Two Lines Engliſh, Two Lines Pica, and even Double Pica, we will give the name of Title Letters; conſidering

conſidering that the firſt three ſorts are uſed in Titles of Books, and in Jobbs, only, to make emphatical words or lines appear more conſpicuous. And as to the three other ſizes, they are moſtly uſed in Heads, and for Jobbs; though they, and even Two Lines Great Primer, ſometimes ſerve for ſhort Dedications, or Prefaces, to works of an extraordinary large ſize.

Among the Title Letters, Two Lines Pica being looked upon as a Letter of no general uſe, and very apt to be mixed with Double Pica, but few Printers are fond of it; eſpecially as they find that the difference betwixt Two Lines Pica and Double Pica, as well in Face, as Body, is but inconſiderable; and that of the two, the latter is fitteſt for Poems, Prefaces, and other introductory parts of a Work.

That Double Pica is not the right name for that Letter, no Printer will diſown, becauſe its depth anſwers to Two Lines Small Pica, and ought for that reaſon more properly be called Double Small Pica. Which gives us room to ſuppoſe, that the ſame Letter which now anſwers to Two Lines of Small Pica, has been alſo caſt to the depth of Two Lines of Pica; but, being adjudged too ſmall-faced for that ſize, it has been reduced to two lines of Small Pica. But Mr. Caſlon, has revived Two Lines Pica, in having cut a letter ſomething larger than his Double Pica, on purpoſe to be caſt to the ſize of Two-lines Pica.

IRREGULAR BODIED LETTER.

Theſe are, Paragon, Small Pica, Burjois, and Minion. We call them Irregular, becauſe they are of intermediate ſizes to Letter of Regular Bodies; a ſtandard for which, no doubt, was fixed by former Printers, and Founders.

What has been mentioned about Two-lines Pica, may be equally ſaid of Paragon, Burjois and Minion; That they may be ſpared in a Printing Houſe, well provided with Fuſil Materials of Regular Bodies: for none can well plead their neceſſity, but ſuch as are ſure to reap a benefit from being furniſhed with them.

them. Irregular Bodied Letter is apt to cauſe confuſion in a Printing Houſe; and is therefore the leſs countenanced by moſt Printers. But becauſe Irregular Bodied Letter of the ſmaller ſizes ſometimes ſerves the ends of proprietors of ſtanding and ſelling Copies, this ſeems one reaſon that it has been attempted; otherwiſe the Sizes of Printing Letter would not perhaps have been carried lower than Brevier—a Letter ſmall enough to injure the ſight, without the help of Nonpareil, and Pearl, though both of the claſs of Regular Bodied Letter.

Among the Irregular Bodied ſorts of Letter, none has taken ſo great a run as Small Pica; and very conſiderable Works have been done in that Character; ſuch as Chamber's Dictionary, the Syſtem of Geography, the Univerſal Hiſtory in 8vo, and ſeveral other books of conſequence. It is a Letter, indeed, which was not much taken notice of, before it appeared in Cyclopœdia; but it has raiſed its reputation ever ſince, and is now become the favourite Character to do voluminous Works in; partly, becauſe it is a round and legible Letter; partly, becauſe it takes in conſiderably more matter than Pica. In the mean time the purchaſer of Works printed in Small Pica have the advantage; for they have more than an adequate value for their expence, eſpecially if the matter is uſeful and entertaining.

ROMAN LETTER.

Roman is at preſent the moſt prevailing Letter uſed in printing; and has long been the national character not only of Great Britain and Ireland, but alſo of Portugal, Spain, France, and Italy; whereas in Germany, and in the kingdoms which lie near the Baltic, they make uſe of letters which owe their formation to the Gothic characters; however, neither of theſe nations would ſcruple to change their Types; and, with the Polanders, and Hungarians, print in their own language, with Roman letter: and the reaſon the Germans as well as thoſe who patronize their characters, have not yet in-

tirely quitted them, and made Roman letter more univerſal, is chiefly owing to their apprehenſions of ſharing the fate of the primitive Printers, who, in attempting to introduce Roman characters, ſuffered greatly, from the diſlike ſhewed to the works done in that letter; whereby they were obliged to return to printing in the Gothic character, to which men of literature were then accuſtomed, and which reſembled the writing of Monks; as it was not difficult to perſuade people to diſapprove of any thing which had the leaſt ſhew of diſreſpect to the monaſtic intereſt.

The ſame reaſon may be given, why the Dutch have not turned the Black letter out of their Printing Houſes, but ſtill make uſe of it, eſpecially in books of devotion, and religious treatiſes deſigned for general uſe; where curious and learned ſubjects are frequently printed in Roman. The Germans, indeed, have more than once made eſſays to print prayer-books in Roman letter, to try how they would be received by the public: but it has been obſerved, that this ſcheme would not take; and that the ſmall impreſſions of theſe books came into the hands of ſuch only as were either curious, or as would be thought to be learned, when they ſhould be ſeen reading in a book printed in characters which the vulgar people in Germany perſuade themſelves to be appropriated to no other than the Latin language. However, what has fruſtrated the deſign of the German Printers, has not intimidated thoſe in Sweden, where, by the authority of the proper ſupporters of ſo noble a plan, they have of late made conſiderable ſteps towards aboliſhing German types, by printing the New Teſtament, the Pſalter, and other ſchool books, in Roman letter; by which, it is hoped, printing, in that quarter, will put on a better face; and their Gothic printing letters become obſolete, and antiquated.

The appellation itſelf is ſufficient for us to imagine, that it owes its being to the antient Romans, though the face of the preſent, and the ſhape of the original Roman letters are greatly changed,

changed, by the improvements which they have received from time to time, according to the laws and rules laid down by eminent artiſts. The Germans differ with us, as they call all thoſe ſizes of letter Antiqua, which we, as well as the French, and other printing nations, comprehend under the name of Roman.

That good Roman makes the beſt figure in a ſpecimen of letters, may be ſaid without reſerve; eſpecially as we would be underſtood not to pronounce all letter good which is new; but only ſuch as has the neceſſary accompliſhments, as well in its appearance as ſubſtance. The firſt of the good qualities, therefore, of Letter, conſiſts in its being of a true and regular ſhape. We ſhall not preſume to dictate or make obſervations upon this head; but agree with the ingenious Mr. Moxon, "That the Roman letters were originally invented and contrived to be made and conſiſt of Circles, Arches of circles, and ſtrait Lines; and that therefore thoſe letters that have theſe figures, either entire, or elſe properly mixed, ſo as the courſe and progreſs of the pen may beſt admit, may deſerve the name of true ſhape." Theſe mathematical figures, therefore, being obſerved, and properly applied, by the Letter-cutter, will produce Roman characters, of ſuch harmony, grace, and ſymmetry, as will delight and eaſe the eye, in reading; by having their Fats and Leans properly diſpoſed with ſuch ſweetneſs as amazes a cloſe examiner into the proportion which the ſmalleſt letters bear to thoſe of larger ſizes: but to denounce, what Foundery can boaſt of true ſhaped letters, would be ſpeaking with too much preſumption, ſince it is agreed even by able pen-men, that none can ſtrike two letters of the ſame ſignification, ſo as, upon the ſtricteſt examination, to have the ſame likeneſs. If therefore it is impracticable to write a true duplicate upon paper, it may be excuſed in thoſe who attempt it in ſteel: for, were it poſſible to copy ſo as to make it impoſſible to diſcover the leaſt deviation from the original, letter cutters too, would then be able to give accented letters,

and

and ſuch as are contained in ligatures, the ſame exact ſhape and ſymmetry with thoſe of the mean alphabet, though even theſe ſhould have nothing but the fancy of the artiſt in ſupport of their being true ſhaped.

We will not, therefore, engage in the controverſy about true ſhaped letters, but rather chuſe to be ſilent upon that head; and yet not to mention that the Dutch Letter-founders have exerted themſelves more than their neighbours, in caſting good Letter, would be ſtifling a truth which does not want for vouchers; for though the authorities about the Invention of Metal Types run in favour of the Germans, the meliorating and improving them cannot be more juſtly claimed by any than by the Dutch, who have for ſome time diſtinguiſhed themſelves by their neat Preſs-work; and as this has been aſcribed to the goodneſs of their Letter, a notion has prevailed by ſome not converſant in Printing, that "the Dutch print with ſilver types;" but a good and neat Preſſman can eaſily eradicate their error, and convince them, that it is not on the Dutch Letter only that good Preſs-work depends; or that all their Letter is of equal goodneſs and beauty, any more than the productions of the old Engliſh founderies, and thoſe of ſome of the modern.

It may be obſerved that it was owing to the ingenuity and care of more than one Dutch founder, and the ſtupidity and careleſſneſs of our own, that the preference, till of late years, was given to Dutch Letter; but it has now entirely loſt its former credit by the influence and conſpicuous ſuperiority of the laborious productions of the late ingenious Mr. W. CASLON, and his ſon, now his ſucceſſor; indeed, within a few years paſt there is another aſſiduous artiſt who makes large ſtrides towards perfection, viz. Mr. JOSEPH JACKSON, who ſerved his apprenticeſhip with Mr. CASLON, and whoſe neatneſs, punctuality, and expedition, in the execution of orders, greatly recommend him; as to the productions of other Founderies we ſhall be ſilent, and leave them to ſound forth

their

their own good qualifications, which by an examiner are not found to exiſt.

Van Dijke, (from whom Mr. Moxon made his draught of true-ſhaped letters) Voſkin and Dommer have been conſidered as ingenious men in their profeſſion; notwithſtanding which, it cannot be ſaid that the merit of their Dutch letter ſhews itſelf in being exactly true-ſhaped, or the large capital letters in particular would not bear ſuch a diſproportion to each other, and diſcover ſo little of that beauty which the proper placing of Fats and Leans otherwiſe afford. In this we refer to the large capitals of Dutch Engliſh, and Small Pica Roman, which ſtill may be found in Printing Houſes in London. It may however be ſaid that the Dutch took more than common care in finiſhing their Punches, and removing all ſuch irregularities as may obſtruct their making a ſmooth and even impreſſion when ſunk into Matrices, firſt well prepared for the purpoſe: and as their Letter was generally caſt of good metal, and to ſtand true, and exact in line, beſides well dreſſed, it was no wonder that it formerly recommended itſelf into many conſiderable Printing Houſes, and, probably would have been received in moſt others, had it not been checked in its further progreſs by Mr. Caſlon.

What has been ſaid about true ſhape in Letters, relates chiefly to Roman; but, in our further obſervations upon the Properties of good Letter, we ſhall comprehend all other fuſil types. Accordingly, the goodneſs of Printing-letter being not confined to true ſhape alone, conſiſts alſo in having a deep face; which depends, firſt, upon the Punches being cut to a reaſonable depth, and their Hollows deepened in proportion to the width of the reſpective letters; and, ſecondly, upon the Punches being ſunk deep into Matrices: for if either of theſe two requiſites is neglected, the Letter, in courſe, will have a ſhallow face, and prove unprofitable to the purchaſer; as it is in France, where Printers have great reaſon to complain of the ſhallowneſs of Letter caſt by their founders. Mr. FERTEL,

Printer

Printer at St. Omer, in particular, exclaims againſt this impoſition in the following maner: "We need not wonder (ſays he) that our Preſs-work does not look better; for if the paper is apt to ſink, or otherwiſe deceives the perſon that wets it; and the ink happens not to be very clean, the eye of the Letter is preſently filled up.—The Preſſman then, with his Bodkin, turns Graver; but with ſuch an unſteady hand, and with ſo little precaution, that he more hurts than clears the Letter. Had our characters the ſame depth as thoſe abroad, French Preſs-work would undoubtedly make a better figure alſo: but we have had new Founts where the relief part of ſome Sorts (conſidered from the centre of their hollows) did not anſwer to above the thickneſs of ordinary paper for printing—which is a ſhame!" And though this, at preſent, is not the caſe in England, it may be obſerved, that ſome of our Roman lower-caſe ſorts are not equally fortified to endure the weight of the Preſs, eſpecially in Founts of the leſſer ſizes, where the a, e, s, w, are worn out before the other ſorts are injured; which few ſorts, were they caſt again, and the worn ones thrown out, would render a fount ſerviceable for a great deal more good work.

The next of the principal qualities of good Letter, is, that it be caſt of good metal, fit to wear well, at leaſt ſo long as till it has paid for itſelf, beſides good intereſt for its long credit; thereby to eaſe the charges of ſuch other ſorts of Letter that never make a return either of the principal nor intereſt.

The Compoſition of metal for Letter being various, and depending upon the diſcretion of the founder, muſt needs have different effects upon Letter, and render it either more or leſs ſerviceable. Mr. Moxon has been ſo generous as to particularize the ſpecies and the quantities which he uſed to make Metal of; and accordingly 28 lb. of Metal required 25 lb. of melted lead, mixed with 3 lb. of iron and antimony melted together. But in Germany they uſe more than three ingredients to their Metal; which is there made of ſteel, iron, copper, braſs,

braſs, tin, and lead: all which they incorporate with each other by means of antimony. This Metal, if duly prepared, does not bend, but breaks like glaſs: it is harder than tin and lead; ſomething ſofter than copper, and melts ſooner than lead.

Beſides the three principal Properties which we have mentioned, the following are not undeſerving the purchaſer's examination; who ought to take notice,

1. Whether the Letter ſtands even, and in Line: which is the chief good quality in Letter, and makes the face thereof ſometimes to paſs, though otherwiſe ill-ſhaped.
2. Whether it ſtands parallel; and whether it drives out, or gets in, either at the head, or the foot, and is, as Printers call it, Bottle-arſed: which is a fault that cannot be mended but by rubbing the whole Fount over again.
3. Whether the thin lower-caſe letters, eſpecially the dots over i and j are come in caſting.
4. Whether the Break is well ploughed away, and ſmoothened.
5. Whether it be well ſcraped, ſo as not to want rubbing down by the compoſitor.
6. Whether each letter has a due Proportion, as to thickneſs; and whether they are not ſo thin as to hinder each other from appearing with a full face; or ſo thick as to occaſion a gap between letter and letter.
7. Whether it be well Bearded: which founders in France are obliged to do to their own diſadvantage, on account of their ſhallow Letter.
8. Whether it has a deep and open ſingle, or double Nick, different from other Founts of the ſame Body, and in the ſame Printing-houſe.

In this laſt article the Dutch and French act a little ungenerouſly; by putting a very narrow and ſhallow Nick to moſt of their Letter: and the French to be more particular, put the Nick on the back of their Roman Letter.

ITALIC LETTER.

As Roman characters owe their invention to the antient Romans, ſo have Italic letters the learned Aldus Manutius for their author; who was a Roman by birth, and who in the year 1490 erected a Printing-houſe in Venice; where having aboliſhed the Letter which reſembled the writing of Monks, and introduced Roman types, of a much neater cut, invented that beautiful Letter which we and ſeveral other nations call Italic; though the Germans, and thoſe who join with them, ſhew themſelves as ungenerous in this inſtance, as they do with reſpect to Roman; for they give Italic letter the name of Curſiv; whereby the memory of its original deſcent is ſtifled. In the beginning it was called the Venetian Letter, by reaſon that Manutius was ſettled at Venice, when he brought his new-invented letter to perfection; which not long after was dedicated to the State of Italy, thereby to prevent the diſputes which might ariſe if any other nation ſhould venture to claim the priority of it; as was the caſe about the firſt Invention of Printing.

The chief and almoſt only uſe for which Italic was originally deſigned, was to diſtinguiſh ſuch parts of a book as may be ſaid not to belong to the Body thereof, as Prefaces, Introductions, Annotations, congratulatory Poems, Summaries, and Contents: all which ſub-parts of a Work were formerly made a rule to be put in Italic; whence it was that at leaſt two fifths of a Fount of Letter was Italic. At preſent that Letter is uſed more ſparingly, ſince all the different parts of a Work may now be very properly varied by the different ſizes of Roman, was there even no Italic at all: and to plead the neceſſity of Italic to diſtinguiſh proper names of Perſons and Places, would be altogether needleſs, and argue, that the preſent age is leſs capable of apprehenſion than our foreſathers, who knew the ſenſe and meaning of words, before Italic exiſted, and when no other but one ſort of letter ſerved for Title, Body, and all the other parts of a Book.

That

That Italic letter was not deſigned to diſtinguiſh proper names in, nor for ſeveral other uſes which it now ſerves, might be readily proved, even from works which have been printed here in England; where ſeveral have thought it a contraſt to deprive Roman Letter of its own beauty, by loading it with Italic words and terms of common ſignification and meaning; and have thought it inconſiſtent to intermix Letter of an erect poſition with that of an oblique inclination.

What Roman letter ſuffers by being interlarded with Italic, is of equal prejudice to this, when it is invaded by the former—For Roman being always of a bolder look than Italic of the ſame Body, takes advantage of the ſoft and tender face of Italic; which, throughout all its ſizes, is now in England of ſuch a beautiful cut and ſhape as it never was before. What pity then that two ſuch ſignificant Bodies as Roman and Italic are, and of which neither ſtands in need of the other, ſhould ſometimes be maimed in ſuch a manner as not to be known which of the two has the advantage of the other. It is therefore to be wiſhed, that the intermixing Roman and Italic may be brought to ſtraighter limits, and the latter be uſed for ſuch purpoſes as it was deſigned for; viz. for varying the different Parts and Fragments, abſtracted from the Body of a work—for paſſages which differ from the language of the Text—for literal citations from Scripture—for words, terms, or expreſſions which ſome authors would have regarded as more nervous; and by which they intend to convey to the reader either inſtructing, ſatyrizing, admiring, or other hints and remarks: whereas others again would not chuſe to follow that method, fearing that their works ſhould be thought to have been printed in a houſe where for want of Roman they had recourſe to the too great uſe of Italic.

Though it is in vain to expect that the uſe of Roman or Italic will be reſtored to its former purity; yet may it be hoped that their parading ſo very promiſcuouſly may be prevented, or, like the Old Style, aboliſhed, when, upon examining into the

merits of these observations, some may join in the opinion, that mixing the said two species of Letter on account of proper names, whether of persons or places, ought to be avoided as well in profane Works, as it is in Holy Scripture. Which might be effected with the less difficulty, were Printers themselves to shew their dislike to it, and at the beginning of a Work give directions concerning proper names, and the placing of capital letters, before the Compositor falls into the common road of both. But to prevent the trouble, as well as expence, which would ensue upon an Author's insisting to have his work done in an unusual way, after it has been begun, it is safest to consult every Gentleman, lest some should chuse to shew themselves peculiar, rather than conform to the methods which Printers use to grace the work committed to their care.

Were we to trace the beginning of the custom which prevailed in England, to vary all proper names, it would require a discourse too prolix to give it here a place; yet that we may not be altogether silent upon this head, we will make the following conjectures, by observing, That when Roman Letter became to be established, the Germans made use of it among their Characters, for proper names, and such words as are sometimes entire Latin. But if this has given the hint to the English to vary their proper names, it may be said in favour of the former, that the loss which their Characters have sustained in their aspect, by being intermixed with Roman, is far less than what that Letter suffers when interlarded with Italic; the German and the Roman being both of a parallel position, but Italic, of an oblique inclination—Add to this, that the Germans, being apt to latinize most proper names, and to express them according to the same rules as in a Latin discourse, by their varying them, own that such names and words have the genius of a different language; which cannot be said of proper names in the English, where they are not subjected to that affected way of latinizing them, before they present themselves in Latin

Works.

Works. But if this conjecture will not paſs, we deſire leave to offer another; and to ſuppoſe, That the varying of proper names, may be owing to the fancy of ſome Author of a Work which abounded in proper names, either of perſons, or places, more than ordinary, and therefore ordered them to be diſtinguiſhed by different characters from the Text, thereby to ſave himſelf the trouble of reading the Body of the Work over again, when he ſhould have occaſion to make an Index of the names contained in the matter: or elſe, to make the names in the Index to be found readily in the Text, where they would ſhew themſelves more conſpicuous to the Reader on account of their being put in different characters. And that ſuch a contrivance may have afterwards been looked upon as an improvement; or the Printer may have ſupported the ſame, to make more uſe of his Italic, ſeems not altogether improbable.

Italic diſcovers a particular delicacy, and ſhews a mathematical judgment in the Letter cutter, to keep the Slopings of that tender faced Letter within ſuch degrees as are required for each Body, and as do not detriment its individuals. But this precaution is not always uſed; for we may obſerve that in ſome Italics the lower caſe *g* will not admit of another *g* to ſtand after it, without putting a Hair Space between them, to prevent their preſſing againſt each other: neither will it give way to *f*, and the ligature *ſt*; and therefore a round *st* was formerly caſt to ſome Italic Founts, to be uſed after the letter *g*; but where the round *st* is wanting, an *st* in two pieces might be uſed without diſcredit to the work, rather than to ſuffer the long *ſt* to be broke, or to cauſe a gap between the *g* and the ſaid ligature. The like ſeparation may be diſcerned where *g* ſtands before *j*, *p*, and *y*, in the ſame word. To remove therefore theſe inconveniences, which the Italic *g* ſeems to have occaſioned equally in France, the Manager of the King's Founding Houſe at Paris cauſed a *g* to be cut of ſuch a length and turn as yielded to the inclination of thoſe letters which before were hindered from their cloſe joining the *g*. But theſe are not

the

the only interfering letters; for ſome of the Italic Capitals are of the ſame troubleſome nature, and ſuppreſs the appearance of certain lower caſe letters; of which we ſhall take notice, when we come to ſpeak of Kerned Letters.

We hope it will not be thought improper to conclude with obſerving, That Italic letter, not being expoſed to the ſame injuries which the Roman is apt to receive, by being conſtantly uſed; Printers, ſometimes make one Fount of Italic ſerve for two of Roman, by caſting ſuch lower caſe ſorts over again as they obſerve to have been blunted on account of their more tender Face; which generally happens to *c*, *o*, and *s*—And that, in chuſing their Letter, they are not confined to have Roman and Italic caſt by the ſame Founder, but where they find the one or the other to pleaſe their fancy beſt.

BLACK PRINTING LETTER.

Black Letter, which is uſed in England, deſcended from the Gothic Characters; and is therefore called Gothic, by ſome, and Old Engliſh by others: but Printers give it the name of Black Letter, becauſe its Face, taking in a larger compaſs than Roman or Italic of the ſame Body, the full and ſpreading ſtrokes thereof appear more black upon paper, than common. At preſent Black Letter is ſo far aboliſhed, that it is ſeldom uſed in any work than what belongs to Law, and more particularly to Statute Law. It is therefore poſſible that Black Letter, in time, may become altogether unregarded, as well as its parent, the Gothic, which in the primitive time of Printing was the eſtabliſhed Character, and prevailed againſt the Latin; which had been firſt introduced in Spain, by Alphonſus VI. 1080; when that Prince put an end to writing in Gothic characters throughout his dominions. Neither needs the extinction of Black Letter be much lamented by Printers, on account of the extraordinary quantity of ink which it requires, whereby the beſt coloured paper receives a yellow hue, and becomes unſightly.

Black

Black Letter, again, is ſometimes uſed with Roman and Italic together, to ſerve for matter which the Author will have particularly enforced to the Reader; and in that caſe, the mean Text being Roman, proper names are put in Italic. But this way of intermixing three ſorts of Letter is but ſeldom practiſed.

Several Printing Houſes are without Black Letter, and yet well provided with every other good, and more uſeful, Materials. Laſtly, Black Letter is ſometimes uſed inſtead of printing in Red, what is deſigned to be made more conſpicuous than common.

A FOUNT OF LETTER,

(AS WITH LETTER FOUNDERS.)

A Fount of Roman Letter, of what Body or Weight ſoever, is conſtituted of Lower-caſe Sorts, Capitals, Double Letters, Figures, Points, Four ſorts of Spaces, Two ſorts of Small and Three of Large Quadrats. Theſe are by Founders divided into Long Letters, Short Letters, Aſcending Letters, and Kerned Letters.

Long Letters are thoſe which take up the whole Depth of their Bodies, and are both Aſcending, and Deſcending: ſuch are, in the Roman, the Q and J; but the Italic has, beſides theſe two Capitals, *ſ* and *f* for Long Lower-caſe Letters.

Short Letters are all ſuch as have their Face caſt on the middle of their ſquare Metal Shank. They are the a, c, e, m, n, o, r, s, u, v, w, x, z; which will all admit of being Bearded as well below their Face as at their Shoulders, both in the Roman and Italic.

Aſcending Letters are, all the large Capitals, whether Roman or Italic; but among the Lower-caſe ſorts, b, d, f, h, k, l, ſ, of the Roman, are Aſcending letters; the ſame likewiſe in Italic, except *f* and *ſ*, which belong to the Long Letters.

Deſcending

Deſcending Letters are, g, p, q, y, j, both in Roman and Italic. Aſcending Letters, when they happen to ſtand under Deſcending Letters, ſometimes are apt to be damaged by their bearing upon each other, which the Compoſitor ſhould prevent by ſhifting the Spaces.

Kerned Letters are ſuch as have part of their Face hang over, either on one, or both ſides of their Shank. In the Roman, f, ſ, j, are the only kerned letters; but in the Italic, *d*, *g*, *j*, *l*, *y*, are kerned on one ſide; and *f* and *ſ*, on both ſides of their face.

Kerned Letters being attended with more trouble than other ſorts, Founders are ſometimes ſparing in caſting them; whereas they rather require a larger number than their Caſting-bill ſpecifies; conſidering the chance which kerned letters ſtand, to have their beaks broke, eſpecially the Roman f, when it ſtands at the end of a line, where it is expoſed to other accidents, beſides thoſe from the lie-bruſh; but in ſtill more danger are kerned letters of the Italic; eſpecially *d*, *f*, *l*, when they ſtand with their beaks unguarded, at the end of lines; and at the beginning of lines, *f*, *g*, *i*, *ſ*, *y*, run as great a hazard; though of theſe, *f* and *ſ* in particular are moſt liable to ſuffer.

Moſt Italic Capitals are kerned on one ſide of their face; but none ought to be more looked after than *A*, *T*, *V*, *W*, that the angle of the *A* may not fall upon an Aſcending letter that ſhould ſtand next to it; alſo, that *T* and *W* may admit of an *h*, and *V* of an *i*, after it.

The kerning of letters, it muſt be owned, may ſerve many purpoſes; of which the following are not altogether undeſerving of being mentioned, viz.

1. In Mathematical and Algebraical Works, where Letters, Figures, &c. are expreſſed according to the ſignification which they have either over or under them; and which might be put more ſafely over or under kerned characters, than be juſtified

to

to them; whereby the compoſing of Algebra would be rendered more eaſy, and the work itſelf receive a more ſolid look.

2. In Etymological Dictionaries, the Vowels as well of large as of ſmall Capitals, might be kerned, to make room for the Accent which governs the pronunciation of a word; whereby the ſeparation which the Acute makes between letter and letter, would be prevented; and the odd appearance removed, which large Capitals make with common accented letters amongſt them.

3. In large characters, ſuch as Double Pica, and upwards, the five Vowels might likewiſe be kerned; and a few Acutes, Graves, and Circumflexes caſt to the body of ſuch Vowels; which would anſwer the whole claſs of Accented letters, and and leave room for twelve boxes, to contain more circulating ſorts.

4. In Hebrew, one Alphabet kerned on one ſide, and another, kerned on both ſides, with Vowels, caſt in the nature of Greek Accents, would make room for the proper Vowels to be put under Conſonants, more readily than by juſtifying them in ſeparate lines to their places.

That ſome former Founders have been more liberal than others, in kerning of letters, appears from their care which they have ſhewn in preventing the Italic Capital *A* from cauſing a gap, where it is preceded by a Capital letter which is not kerned; but more particularly when it ſtands after a *P*; from which the *A* ſeparates itſelf more perceptible than from any other letter. To forward them therefore in their approaching each other, the *P* is kerned, that its propenſity may cover the back of the protruding angle of *A*.

Theſe are the claſſes into which Letter Founders divide the ſorts of a fount, without including Small Capitals and Accented Letters; becauſe they are not always caſt with the fount, but only when the Printer gives orders for them.

We

We ſhall only add two more obſervations, one of Double Letters; and in the other, give a Table of each ſort comprehended in a common Fount of Roman Letter.

Double Letters are, æ, œ, ct, ſt, w. They are the only Ligatures that have been thought fit to be preſerved. The other Double Letters are contrived,

1. For a kerned letter to ſtand with a kerned letter, as ff and ſi.
2. For kerned letters to ſtand with aſcending letters, as ſl, ffl, ſb, ſh, ſk, ſl, ffl.
3. For kerned letters to ſtand with the dotted letter i, as ſi, ſi, ffi, ffi.

As to other double letters, ſuch as fr, ra, ta, as, is, us, and ſeveral others, with which Italic uſed formerly to abound, caſt in a piece on account of that ſeparation which appears between letter and letter of the above Ligatures; which are now juſtly rejected as undeſerving a place in our caſes.

A BILL OF PICA ROMAN.

(THE NUMBER OF EACH SORT CAST BY FOUNDERS.)

This Head might be carried to a very conſiderable length, were we to enter upon the Genius of Languages; or even upon thoſe which make a figure in Europe. But as this would be an undertaking too difficult to one who is not a Linguiſt, nor pertinent to our purſuit; we will content ourſelves with taking notice of our own idiom, as far as relates to the ſorts which it requires; which will afford us an opportunity to touch upon ſuch neighbouring languages as are often ſeen to proceed from the preſſes in England. We confeſs, indeed, this to be a ſubject which cannot be treated of with certainty, yet as Foreigners have endeavoured to make a computation of what number each ſort is to conſiſt in a Bill of Pica Roman, we ſhall try, whether the calculation of Letter Founders will not admit of ſome alterations, by enlarging the number of

ſome

ſome ſorts and leſſening others, eſpecially as we would endeavour to adapt our Counter-bill to the Engliſh language particularly; thereby to try, whether a Fount of Letter would turn out more perfect than it ſometimes does; which, if it ſhould anſwer our intention will give great ſatisfaction; as it will have leſs occaſion to caſt imperfections, which often prove very hurtful to a new fount of letter; as they are ſeldom exact to the prior ſorts, but differ from them, ſometimes in thickneſs, height to paper, or depth of Body; and ſometimes they differ even in the Face: ſo that, was it not for the eagerneſs of the Compoſitor, who winks at ſuch defects, rather than be hindered in the purſuit of his buſineſs, many a ſort, caſt for perfecting, would be returned. In the mean time, good Preſs-work will expoſe the defects, and ſhew where letters are caſt either too high, or too low, to paper; and where too thick, or too thin; for if they are too thick, they will bear off, and look as though they had hair-ſpaces at their ſides; and if too thin, they will ſeem to be jammed in ſo as to be hindered from appearing. This, perhaps, may not have happened, or rather, not have been obſerved, in Mr. Palmer's time, or he would have been leſs poſitive in what he aſſerts in his Hiſtory of Printing, p. 51. ſince it is poſſible, that the ſame word may meaſure longer in one place, and ſhorter in another; for the word will meaſure longer, if it has letters of imperfections in it that are caſt thicker than the ſorts which were caſt with the Fount: and in like manner is it poſſible that the ſame word may meaſure ſhorter than the other, if it has letters in it that are caſt thinner than the prior ſorts, though the imperfections are caſt in the ſame mould as the fount; but this difference is chiefly owing to the ſtreſs laid on the letter when rubbing by the Letter Founder. And as to maintaining, that the length of one page cannot exceed the length of another of the ſame number of lines and body, our Scheme before inſerted will demonſtrate: for it is not un-

common in large Printing Houſes to employ more than one fount of Letter in the ſame work, which, notwithſtanding they are of the ſame face and goodneſs, may not be of the ſame ſize; whence it may happen, that the pages of one ſheet may meaſure either ſhorter or longer than the pages of another, according to their different founts, as may be ſeen by the Scheme inſerted page 222. But, that we may not be thought too buſy in our reſearches, we will, without going further, uſe the ſame expedient as we did before, and prove our aſſertion, by demonſtrating the poſſibility of Letter driving out in one place, and getting in in another, by the annexed Scheme:

A SCHEME ſhewing how Letter may drive out, or get in, as to thickneſs.

Chrononhotonthologos
Chrononhotonthologos
Chrononhotonthologos

This may ſuffice to ſhew the poſſibility of a ſentence meaſuring longer in one place and ſhorter in another. The words are gathered from three different founts. The firſt line is gathered from a fount of Mr. Caſlon's, the ſecond from one of Mr. Jackſon's, and the third from one of Mr. Moore's.

We ſhall here introduce the Calculation of the Quantities of the reſpective Sorts to 3000 Lower-Caſe m's, by Letter Founders called a Bill, and weighs about 500 lb. of Pica Roman; which has the name of a Fount of Letter, as well as a quantity of 2000 lb. or more; but which are diſtinguiſhed by calling the firſt a Small Fount, and the other, a Large Fount. Our inſerting this Calculation has no other view than to ſubmit to Maſter Printers as well as Letter Founders, whether it will not admit of ſome alterations in the ſpecified quantities of ſeveral ſorts; ſo as to make a Fount of Letter turn out more perfect, for Engliſh Matter in particular. In order to this we have attempted to make an eſſay of enlarging the following given quantities of ſome ſorts; and leſſening the numbers

numbers of others; at the same time observing, that our total sum of Capitals, Small Letters, Double Letters, Figures, and Points, together, corresponds with that of the first Calculator; as appears by the following Scheme:

	Usual Number.	Proposed Number.
Lower-Case	92500	92500
Capitals	12860	15050
Double Letters	5300	4350
Figures	10800	12500
Points	13400	12150
	135050	135050

A BILL of Pica Roman, which weighs about 500 lb.

LOWER CASE.

	Usual Number cast	Proposed Number
a	7000	7500
b	1600	1200
c	2400	1500
d	4000	4800
e	12000	14000
f	2500	2500
g	1600	1300
h	6000	6500
i	8000	5000
j	500	300
k	900	900
l	3500	3000
m	3000	2000
n	6500	6500
o	6500	7000
p	1600	1000
q	500	300
r	5000	6000
s	3000	2500
t	2500	2400
u	7500	7500
v	3000	2000
w	1200	1000
x	1600	2000
y	400	400
z	1800	2000
&	250	200
	250	200
	92500	92500

CAPITALS.

	Usual Number cast	Proposed Number
A	700	850
B	500	450
C	600	800
D	600	450
E	700	700
F	500	450
G	500	600
H	500	550
I	700	1000
J	300	500
K	400	450
L	500	600
M	650	800
N	500	500
O	500	500
P	600	800
Q	200	300
R	500	600
S	600	800
T	700	1000
U	400	400
V	350	500
W	500	600
X	200	300
Y	500	300
Z	200	100
Æ	100	100
Œ	50	50
	12850	15050

FIGURES.

	Usual No. cast	Propos Numb.
1	1200	1800
2	1200	1300
3	1200	1300
4	1000	1100
5	1000	1100
6	1000	1200
7	1000	1000
8	1000	1000
9	1000	1000
0	1200	1800
	10800	12500

SPACES.

Thick	15000
Middle	10000
Thin	5000
Hair	2000
	32000

QUADRATS.

n	5000
m	2000
2 m's	10 lb.
3 m's	30 lb.
4 m's	40 lb.

DOUBLE LETTERS.	Uſual Number caſt	Propoſed Number
ſt	1000	800
ſh	800	600
ſi	500	500
fi	500	400
ff	400	300
fſ	400	150
ſl	200	150
fl	200	150
ffl	100	50
ffl	100	100
ffi	150	200
fli	150	200
ſb	100	100
ſk	100	100
ct	400	300
æ	150	150
œ	100	100
	5300	4350

POINTS.	Uſual Number caſt	Propoſed Number
,	5000	5000
.	2500	2000
-	1500	1000
:	1000	600
;	1000	1000
'	1000	800
?	400	400
!	400	200
†	80	100
‡	80	100
*	80	200
[	200	200
)	400	300
‖	80	100
§	50	100
¶	50	50
	13400	12150

If we look into the primitive ſtate of Printing, we find that the Profeſſors of the Art were obliged to have large Founts of Letter, on account of printing their Works in Quires of three, four, and even five ſheets; whereas now, a Fount of half that force will ſerve to do buſineſs more expeditiouſly, by printing in ſingle ſheets; ſo that very large Founts are not of equal advantage to every Printer; but only ſuch as are ſure to do large and voluminous Works; conſidering that the larger the Fount is, the greater are the Imperfections: which, were they always to be caſt for, would make a Fount enormouſly large, yet not perfect at laſt. Neither is it of ſervice to Letter, if one part is kept long out of uſe, while another parcel is worked briſkly round. Sometimes a very large fount has the effect to make negligent Correctors, when they know how far a Fount goes, and therefore give themſelves no concern about returning Proofs, till they find that the whole Fount is ſet up, and that the Workman can go no farther. In ſuch caſe the intention of having large Founts is fruſtrated, and the Compoſitor as well

as Preſſman are prejudiced in their endeavours; whereas a tolerable large Fount of Letter, and a Regular diſpatch of Proofs, is beneficial to Maſter and Men. Yet ordinary Founts will not always ſuit Printers that are known to be capable of giving Work a quicker diſpatch than uſual, on account of their being provided with extraordinary Founts of Letter, and employing a number of hands; which, though attended with very great charges to the Printer at firſt, makes nevertheleſs amends for them, provided thoſe heavy Bodies of Letter are always kept in motion. In the mean time every Printer ought to conſult with himſelf about the ſcope and nature of the buſineſs which he ſets out for, and have his Letter caſt accordingly: for it can hardly be ſuppoſed that he who ſhall have particular occaſion for large letter only, ſhould lay his money out upon ſuch Founts as are required for Book-work; which ought to be large and complete, if the Owner of them propoſes to ſignalize himſelf for being furniſhed with ample materials for expediting work of every kind. A Fount of Engliſh, which ſat up about twelve ſheets in 4to of the Surgeons Caſe, in Paris, was much admired there for its largeneſs: but, how much would their admiration be heightened, were they to ſee here ſeveral Founts larger than that; and one in particular of the late Mr. Richardſon's, which ſat up above thirty ſheets in Folio, of 77 lines long, and 45 m's wide, before Imperfections were caſt to it, which muſt be very conſiderable, in courſe, and have enlarged the Fount to ſeveral ſheets more.

A COMPLETE FOUNT OF LETTER,
(AS WITH PRINTERS.)

In the foregoing pages we have ſhewn the order into which Founders divide a Common Fount of Letter, to be uſed for ordinary and plain Engliſh matter, ſelf-ſufficient to explain itſelf, without the aid of Small Capitals, or even Italic: neither is a common Fount furniſhed with Accented Letters, for Latin, French, or other Works in foreign languages. It

is therefore needleſs for any perſon to load a Fount with ſuch Sorts as are uſed in other languages in greater numbers than in the Engliſh. Thus, for example, c, i, m, p, q, u, being Latin Sorts, might be more ſparingly caſt, till the fount ſhould be employed in ſome Latin Work: the like might be done to l, s, v, which are French Sorts; beſides p, q, u, theſe being Sorts uſed in Latin as well as French. In the mean time, and while the Latin and French Sorts are leſſened the number of principal Engliſh Sorts, ſuch as a, d, e, n, o, r, t, might be enlarged, and the Fount thereby made more uſeful; which we have attempted to ſhew, in part, in the preceding Bill. But in this place we ſhall conſider a Fount of Letter more typographically, with reſpect to its Contents, and Appurtenances; and therefore our enſuing obſervations are upon a Complete Fount of Letter; which we will ſuppoſe to be of a Pica Body.

A Complete Fount of Letter, then, is compoſed of the following particulars:

1. Large Capitals.
2. Small Capitals.
3. Small Letters, and Ligatures.
4. Accented Letters.
5. Figures.
6. Points.
7. References.
8. Spaces.
9. Quadrats.

All theſe different parts of a Complete Fount of Letter, Printers divide in two Claſſes, viz.

I. Upper Caſe
II. Lower Caſe
} Sorts.

The Upper Caſe Sorts are,

Large Capitals—Small Capitals—Accented Letters—Figures—References.

The Lower Caſe Sorts conſiſt of

Common, or Small letters—Points—Spaces, and Quadrats.

UPPER CASE SORTS.

LARGE CAPITALS

Of what Body ſoever, if they are diſcovered to have their fat and lean ſtrokes drove into one another in a due proportion, make

make a fine appearance in Inſcriptions, Titles, or other matter, where their beauty is not invaded by Italic, but where they preſent themſelves in their erect poſition, by themſelves. But their bold and diſtinguiſhing aſpect is greatly obſtructed by proper names of perſons and places being put in Italic; ſo that they would hardly have a chance to ſhew themſelves, were it not for their being put at the front of Noun Subſtantives, to diſtinguiſh them from Verbs, Adverbs, or other parts of Grammar. But that their noble figure was not deſigned for that pedantic purpoſe, may be conceived from their being variouſly uſed, according to the choice of authors: for though ſome give themſelves no concern about capitaling, but leave that to the Printer's diſcretion; yet there are others who ſhew themſelves more acquainted with Printing; and, in order to avoid intermixtures of Letter, of their own accord diſtinguiſh no. Subſtantives by Capitals, but prefix them to names of perſons and places, alſo to titles of honour and eminence; whereby ſuch words, being graced with Capitals, ſhew themſelves more neatly than they would have done in Italic.

Other authors chuſe not only the foregoing method, but denote their emphatical expreſſions, by beginning them with Capitals, whether they be of the ſubſtantive kind, or otherwiſe. In ſuch caſe it would be kind in Gentlemen to put ſome diſtinguiſhing mark to the emphatical words in their copy, and either underſcore the word, or make ſome other token, which may inform the Compoſitor of the Author's intention; ſince otherwiſe it will be difficult for the former, in the purſuit of his buſineſs, to lay a ſtreſs upon the ſame word with the Author, eſpecially if the copy is written in the common way, viz. with Capitals to ſubſtantives, or without any method at all. The loſs of time which the Compoſitor ſuſtains by not having the emphaſis of words pointed out to him, till in the Proof-ſheet, is very conſiderable; and deſtroys the care the Compoſitor took in ſpacing his matter; and he ſeldom gets much advantage by alterations, eſpecially in Works of ſmall ſize, and

large

large characters, where ſome Capitals make a great alteration, and ſometimes occaſion the over-running of ſeveral lines, before their driving out can be recovered.

Words or Matter, which is to be ſet in Capitals, ſhould be written in Capitals in the copy, or treble underſcored, in contradiſtinction of Small Capitals, which are double underſcored; and of Italic, which is intimated by underſcoring once what is to be in that character.

Matter in Capital letters has generally ſpaces put between, but this method is not obſerved in Dictionaries, and on other occaſions where they occur in great abundance; but Italic Capitals require ſpaces, or make but an aukward appearance.

SMALL CAPITALS

Are caſt, with us, to Roman founts only, but abroad Italics have their own Small Capitals: for it would be thought a fault there to intercept the agreeable ſloping of Italic by Roman Small Capitals; and therefore they rather uſe large Capitals, in caſe ſmall ones are wanting in the Italic.

Small Capitals are moſtly uſed to denote, that a more particular ſtreſs and emphaſis is intended by the Author, on ſuch words and expreſſions as are diſtinguiſhed by them—And where they are uſed in Heads, among Italic, they commonly are made uſe of for ſuch words as mention of what the matter is to treat.

Some are ſo fond of Small Capitals, that they chuſe to have whole verſes and ſentences ſet in them; but which, as well as matter in large Capitals, is perplexing the reader, eſpecially in books deſigned for the comprehenſion of the meaneſt capacities.

In open matter, with leads and white-lines between, the firſt word of a new paragraph, though a polyſyllable, is commonly put in Small Capitals; and even if it happens to be a proper name, which ſome, upon ſuch occaſion, put in Italic Capitals; yet that breaks through the rule of uniformity. But this rule may be very well laid aſide in matter which is too ſententious,

tious and which would take up more Small Capitals than an ordinary quantity of them in a Fount could ſupply.

In Titles, and upon other occaſions, Small Capitals are ſometimes made uſe of for a principal line, where it will not admit of large Capitals. But here we do not ſtrictly mean Small Capitals which are caſt to their reſpective Founts; but rather ſuch as are made artificially, by putting an intitial letter of a larger ſize before the letters which are to look as if they were Small Capitals. Thus in Two Lines Engliſh, Great Primer Capitals may ſupply the want of Small Capitals. And thus may Double Pica, or any other Capitals, be contrived to reſemble Small Capitals, by enlarging the initial letter, in proportion to the (ſeeming) Small Capitals: but great care muſt be taken to juſtify the initial letter, and the Small Capitals, ſo as to ſtand exactly in line with each other; which may be done with the more certainty, if what will juſtify one and the other is firſt tried by letters whoſe Stems run into a ſtrait line at bottom, as they do in H I M; whereas B C D, and others, turn either off, or have a Stem on the left ſide only, and are therefore not ſo fit to juſtify by, to a nicety. And this making of Small Capitals may be done in Italic as well as in Roman.

Small Capitals are generally Spaced, as well as Large Capitals, both which take up a Compoſitor's time; though, with reſpect to Small Capitals, the trouble of ſpacing them might be prevented, were they caſt ſo thick as to bear off each other, according to their Bodies, and according to their turn and ſhape. But here, again, it is to be feared, that if they ſhould be caſt too thick, their beauty would be ſpoiled, inſtead of adding to it; conſidering that the diſtances which are given to Small Capitals by Founders, cannot at all be retrenched, whereas they may be enlarged by the Compoſitor, upon occaſion.

Small Capital c, o, s, v, w, x, z, ſeem in ſome Founts to be the ſame with the Lower-caſe letters, and differ from them

only by being caſt ſomewhat thicker: but though in other Founts the above Sorts are cut on purpoſe for Small Capitals, yet reſemble the common letters ſo much, that they are uſed as ſuch, when they are wanted in the Lower-caſe; the ſaid Small Capital Sorts are by ſuch means loſt, and common letters uſed in their room. To prevent therefore the ſaid Small Capital Sorts from deſcending to ſupply the wants of a Lower-caſe, the caſting Small Capitals, throughout, with proportionable diſtances between letter and letter, would be one expedient: but if this ſhould not hinder the dragging of Upper-caſe Sorts into the Lower caſe, we offer another, which is, To caſt the ſaid Sorts with a different Nick to them; whereby theſe wandering Sorts might be ſent to their proper places again by a careful Compoſitor.

Where Small Capitals are plenty, they may be uſed inſtead of large Capitals of their likeneſs: thus, Double Pica Small Capitals having the face of Engliſh Capitals, may ſerve for ſuch, in lines by themſelves, as CHAP. SECT. but, obſerve, that neither the firſt letter, nor the numerals, muſt be other than Small Capitals.

ACCENTED LETTERS.

The letters which are properly called Accented Letters, with Printers, are the five Vowels, marked either with an

Acute,	———	á é í ó ú
Grave,	———	à è ì ò ù
Circumflex,	———	â ê î ô û
To theſe are added the Vowels with two dots, or Diæreſis,	}	ä ë ï ö ü

As alſo the five Vowels with the marks of Short and Long over them, viz.

Longs,	ā	ē	ī	ō	ū
Shorts,	ă	ĕ	ĭ	ŏ	ŭ

And

And thoſe who call all Accented Letters that are of a particular ſignification, on account of being diſtinguiſhed by marks, reckon the French ç, the Spaniſh n̄, and the Welſh ŵ and ŷ, in the claſs of Accented Letters, though not Vowels.

FIGURES

Are invented to expreſs Numbers by; which is done, either by Numerical Letters, or by Arithmetical Symbols.

The Arabic character, called alſo the common one, becauſe it is uſed almoſt throughout Europe in all ſorts of calculations, conſiſts of theſe ten digits, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0.

Every letter in the alphabet was uſed to denote ſome number by the Greeks and Orientals, and each letter denoted a leſs or greater number, as it was nearer or more remote from the firſt letter in their alphabetical order; and no letter, which in the order of the alphabet ſtands after another, ever denoted a number leſs than the letter that ſtands before it. If the Romans, who derived their Letters originally from the Greeks, had derived alſo their Numeration by Letters, it is in the higheſt degree probable, that theſe particulars would have been the ſame in both; but as not one third of the Roman Letters are Numerals, ſo neither is the Numeral Value of thoſe that are ſo, more or leſs, according to their place in Alphabetical Order; for D and C, which are among the firſt letters of the alphabet, and M and L, which are in the middle, are of much greater numerical value than X and V, which are near the end.

But it has been ſuppoſed that the Romans uſed M to denote 1000, becauſe it is the firſt letter of Mille, which is Latin for 1000; and C to denote 100, becauſe it is the firſt letter of Centum, which is Latin for 100. Some alſo ſuppoſe, that D being formed by dividing of the old M in the middle, was therefore appointed to ſtand for 500, that is, half as much as the M ſtood for when it was whole; and that L being half a C, was, for the ſame reaſon, uſed to denominate

minate 50. But what reaſon is there for any perſon to ſuppoſe, that 1000 and 100 were the numbers which letters were firſt uſed to expreſs? And what reaſon can be aſſigned why D, the firſt letter in the Latin word Decem, 10, ſhould not rather have been choſen to ſtand for that number than for 500, becauſe it had a rude reſemblance to half an M? But if theſe queſtions could be ſatisfactorily anſwered, there are other numerical letters which have never yet been accounted for at all. We therefore think theſe conſiderations render it probable, that the Romans did not, in their original intention, uſe letters to expreſs numbers at all; the moſt natural account of the matter ſeems to be this:

The Romans probably put down a ſingle ſtroke I, for one, as is ſtill the practice of thoſe who ſcore on a ſlate, or with chalk; this ſtroke they doubled, trebled, and quadrupled, to expreſs, two, three, and four, thus, II, III, IIII. So far they could eaſily number the miniums or ſtrokes with a glance of the eye, but they found, that if more were added, it would be neceſſary to number the ſtrokes one by one; for this reaſon, when they came to five, they expreſſed it by joining two ſtrokes together in an acute angle, thus V, which will appear the more probable if it be conſidered, that the progreſſion of the Roman numbers is from five to five, that is, from the fingers of one hand to the fingers of the other.

Ovid has touched upon the original of this in his Feſtorum, lib. iii. and Vitruv. lib. iii. c. 1. has made the ſame remark.

After they had made this acute angle V for five, they added ſingle ſtrokes to it to the number of four, thus, VI, VII, VIII, VIIII, and then as the minums could not be further multiplied without confuſion, they doubled their acute angle by prolonging the two lines beyond their interſection thus, X, to denote two fives, or ten. After they had doubled, trebled, and quadrupled this double acute angle thus, XX, XXX, XXXX, they then, for the ſame reaſon which induced them firſt to make a ſingle angle, and then to double it, joined two ſingle

ſtrokes

ſtrokes in another form, and inſtead of an acute angle, made a right angle L, to denote fifty. When this fifty was doubled, they then doubled the right angle thus Ɛ, to denote one hundred, and having numbered this double right angle four times, thus, ƐƐ, ƐƐƐ, ƐƐƐƐ, when they came to the fifth number, as before, they reverted it, and put a ſingle ſtroke before it, thus, ⅁, to denote five hundred; and when this five hundred was doubled, then they alſo doubled their double right angle, ſetting two double right angles oppoſite to each other with a ſingle ſtroke between them, thus, ⅁⅁, to denote one thouſand: when this note for one thouſand had been four times repeated, they then put down ⅁⅁⅁ for five thouſand, ⅁⅁⅁⅁⅁ for ten thouſand, and ⅁⅁⅁⅁⅁⅁⅁⅁⅁ for fifty thouſand.

That the Romans did not originally write M for one thouſand, and C for one hundred, but ſquare characters, as before ſhewn, we are expreſly informed by Paulus Manutius; but the corners of the angles being cut off by tranſcribers for diſpatch, theſe figures were gradually brought into what are now called Numeral Letters. When the corners of ⅁⅁ were made round, it ſtood thus, CIↃ, which is ſo near the Gothic ꝛ, that it ſoon deviated into that letter; ſo that ⅁ having the corners made round, ſtood thus IↃ, and then eaſily deviated into D. Ɛ alſo became a plain C by the ſame means; the ſingle rectangle which denoted fifty, was, without any alteration, a capital L; the double acute angle was an X; the ſingle acute angle a V conſonant, and a plain ſingle ſtroke, the letter I. And thus theſe ſeven letters, M, D, C, L, X, V, I, became numerals.

As a further proof of this aſſertion, let it be conſidered, that CIↃ is ſtill uſed for one thouſand, and IↃ for five hundred, inſtead of M and D; and this mark, ꝛ, is ſometimes uſed to denote one thouſand, which may eaſily be derived from this figure, ⅁⅁, but cannot be deviations from, or corruptions of the Roman letter M.

The

The Romans alſo expreſſed any number of thouſands by a line drawn over any numeral leſs than one thouſand; thus, $\overline{V}$ denotes five thouſand, $\overline{LX}$ ſixty thouſand: ſo likewiſe $\overline{M}$ is one million, $\overline{MM}$ two millions, &c.

Figures require a Founder's particular care to caſt them exactly n-thick, and to a true parallel, not driving out either at the head or foot; conſidering that they are left to juſtify themſelves by the exactneſs which they have from the Letter-founder; and which ſoon ſhews itſelf where Figures are confined between braſs rules, which yield neither to the protruding nor receeding Figures, but cauſe the firſt to riſe, and the other to ſink, or to drop out.

To be provided with neat Figures, for Arithmetical and Mathematical Works, is as intereſting as being furniſhed with other good Printing materials. But the goodneſs of Figures does not conſiſt in their having ſoft and fine ſtrokes, but rather in ſuch circles and lines as are much of the ſame ſtrength with the mean Face. Thus we ſee in ſome Figures the aſcending turn of 6, and the rounding off in 9 too fine and too tender to withſtand accidents equally with other Figures: neither do they ſhew themſelves plain and ready to the eye, eſpecially upon brown and ſtubborn paper that has not been well prepared for the Preſs. The like debility may be obſerved in the figure of 7, whoſe oblique line is ſometimes ſo fine and ſoft as ſcarce to ſuſtain the leaſt preſſure.

SCRATCHED FIGURES.

Are at preſent not uſed with us; yet as they ſtill remain in ſeveral Printing-houſes, it might be conſtrued an omiſſion in us, were we not to take notice of them; and therefore mention, that they were uſed here in that Species of Arithmetic which is called Diviſion; and that they are not yet aboliſhed in Germany, and other foreign parts, where they ſtill are thought neceſſary in the practice of the ſaid Species, to ſcratch the dividing

dividing and divided Figures, as ſoon as they have been adjuſted by Subſtraction and Multiplication.

REFERENCES.

References are all ſuch Marks and Signs as are uſed in matter which has either ſide or bottom Notes; and as ſerve to direct the Reader to the obſervations which are made upon ſuch paſſages of the Text as are diſtinguiſhed by them, and demand a Reference of the ſame likeneſs to be put to the Notes by which the Matter is illuſtrated, or otherwiſe taken notice of.

References which are uſed in Works with Notes to them, are variouſly repreſented, though oftener by Letters than other Characters. Accordingly, ſome put common letters between Parentheſes; thus, (*a*) (*b*) (*c*), &c. Others, again, chuſe to ſee them betwixt Crotchets, as [*a*] [*b*] [*c*], and ſo on to the end of the alphabet; inſtead of which others begin the Notes of every page with (*a*), in which they are as right as the former; and have this advantage beſides, that the order of References is not ſo liable to be interrupted as by going through a whole alphabet. Were we authorized to vary from the cuſtomary way of practice we ſhould recommend literal References to begin with every even page, if it has Notes; and to carry them no farther than to the laſt Note in the oppoſite uneven page; by which means the order of the References would appear at one view, and an irregularity in them rectified without much trouble.

Inſtead of Letters, whether Capital or Lower-caſe, Figures are uſed in the ſame manner, and with the ſame propriety; for the one as well as the other are of equal ſignification, when uſed for the ſame purpoſe:—but the References which look the neateſt, beſides being the moſt proper, are Superior Letters, or elſe Superior Figures; for both were originally contrived and intended to be employed in Matter that is explained by Notes, whether by way of Annotations, Quotations,

ons, Citations, or otherwiſe. Nevertheleſs we obſerve, that Superior letters are not uſed upon every occaſion, but chiefly in large and laſting works which have ſometimes more than one ſort of Notes, and therefore require different References; in which caſe not only ſuperior letters, but alſo ſuch Marks are uſed as never were deſigned to ſerve for References. Another reaſon why Superior letters are not uſed upon all occaſions, is, that they are often objected againſt by Gentlemen who chuſe to read copious Notes firſt, and then refer to the Text, where they fancy Superior letters not conſpicuous enough to be readily diſcovered. And, indeed, Superiors of the ſmalleſt ſize are not only inconvenient to the Reader, but alſo troubleſome to the Preſſman who is ambitious to make them come off clear, notwithſtanding their diſadvantageous ſituation. But, to abide by the title of this Head, What are called References by Printers, are theſe, viz.

¶ The Paragraph.	‖ The Parallel.
† The Obeliſk.	§ The Section.
‡ The Double Dagger.	* The Aſteriſm.

Theſe are the Names and Figures of what Founders reckon among Points, and Printers call References; but which were deſigned to ſerve for other purpoſes than they have done of late; as will appear from their reſpective functions.

The Paragraph is a Mark which formerly was perfixed to ſuch matter as Authors deſigned to diſtinguiſh from the mean contents of their works; and which was to give the Reader an item of ſome particular ſubject. At preſent Paragraphs are ſeen only in Bibles, where they ſhew the parts into which a Chapter is divided, and where its Contents change. In Common Prayer Books Paragraphs are put before the matter that directs the order of the Service, and which is called The Rubric, becauſe thoſe lines were formerly printed in Red.

Otherwiſe

Otherwiſe it is a uſeleſs Sort, and unfit to ſerve for a Reference, as long as there are others which have not that antique look.

2. The Sign which implies the word Section, is a Sort, likewiſe ſeldom employed, becauſe in Work which is divided into Chapters, Articles, Paragraphs, Sections, or any other Parts, they are commonly put in lines by themſelves, either in Large Capitals, Small Capitals, or Italic, according to the ſize of the Work. But the Sign of Section is ſometimes uſed in (Latin) Notes, and particularly ſuch as are collected from foreign books, which generally abound with Citations, becauſe they help to make the Author to be reckoned very learned.

The Sections which are open-bellied, and which take up the whole depth of their Body, make no bad figure when they are put the flat way, and uſed inſtead of a line of ſmall Flowers.

3. The Obeliſk, or long Croſs, erroneouſly called the ſingle Dagger, is frequently uſed in Roman-Catholic Church-books, prayers of Exorciſm, at the Benediction of Bread, Water, Fruit, and upon other occaſions, where the Prieſt is to make the ſign of the Croſs: but it muſt be obſerved, that the long Croſs is not uſed in books of the ſaid kind, unleſs for want of ſquare Croſſes, (✠) which are the proper ſymbols for the before-mentioned purpoſes; and are uſed beſides in the Pope's Briefs, and in Mandates of Archbiſhops and Biſhops, who put it immediately before the ſignature of their names. But the ſquare croſs is not reckoned among References of which we are ſpeaking; whereas the long Croſs anſwers ſeveral purpoſes; for, beſides ſerving inſtead of a ſquare croſs, ſometimes it ſerves for a Signature to matter that has been either omitted, or elſe added; and which is intercalated after the Work is gone beyond the proper place for it. But the chief uſe which is made of the Obeliſk, is by way of Reference, where it ſerves in a double capacity, viz. the right way; and inverted.

4. The Double Dagger is a Mark crowded in to make one of the improper references.

5. The

5. The Parallel is another Sign which ſerves for a Reference, and is fit to be uſed either for ſide or bottom Notes.

6. The Aſteriſm is the chief of the References, which preſents itſelf moſt readily to the eye, on account of having its figure a-top, and leaving a blank below; which makes it a Superior.

In Roman Church-books the Aſteriſm divides each verſe of a Pſalm into two parts; and ſhews where the Reſponſes begin: which in our Common Prayer-books is done by putting a Colon between the two parts of each verſe.

The Aſteriſm is ſometimes uſed to ſupply a name of a perſon that chuſe to paſs anonymous. Aſteriſms, again, denote an omiſſion, or an hiatus, by loſs of original Copy; in which caſe the number of Aſteriſms is multiplied according to the largeneſs of the chaſm; and not only whole lines, but ſometimes whole pages are left blank, and marked with ſome lines of Stars.

In ſatyrizing perſons in Pamphlets and Public papers, the Aſteriſm is of great ſervice; for it is but putting the firſt letter of a perſon's name, with ſome Aſteriſms after it, and ill-natured people think they may characterize, and even libel, their betters, without reſtriction.

Aſteriſms may ſerve inſtead of a line of Small Flowers, if they are ſet to ſtand progreſſively; and they perform the ſame ſervice when they are put alternately, one ſet the right way, and the next inverted.

The Aſteriſm, uſed as a Reference, has a proper poſition for its figure; but for all other purpoſes it would be better to be in the middle of its Shank; which would ſave the trouble of juſtifying it, when uſed the flat way, and prevent the looks of bad ſpacing, which it muſt needs occaſion in cloſe lines.

Thus have we ſhewn, that the Symbols which are uſed as References, were deſigned for quite different purpoſes. We are therefore of opinion, that it would not have been one of the leaſt improvements, had ſome other Marks been deviſed

which

which ſhould have appeared in a more becoming ſhape than the above Reference; and more perſpicuous than Superiors of the leaſt.

LOWER CASE SORTS.

Though we have been ſpeaking of Lower-caſe Sorts before; yet as they were then conſidered as they are with Founders, we cannot well mention them here, without preſenting them in that order in which they ſtand with Printers. Accordingly, Lower-caſe Sorts conſiſt of

Small Letters of the Alphabet, both Single and Compound —Points—Quadrats; and Spaces.

Of theſe Small-letter Sorts, ſome are lodged in the Upper-caſe, in moſt Printing-houſes; but are not reckoned, properly, among Upper-caſe Sorts: the k, therefore, becauſe it lies in the Upper-caſe, is diſtinguiſhed by the name of little k; and the reſt, viz. ſb ſk ſt, being Compounds, are called by their reſpective contents, without ſtyling them either Upper or Lower-caſe.

POINTS.

The Order in which Points ſtand with Printers is, properly, the following; viz. The Comma—Semicolon—Colon—Full-point—Sign of Interrogation—Sign of Exclamation; and—Diviſion.

To theſe we venture to add, the Parentheſis, and Crotchet, under the names of Signs of Intercalation; and the Apoſtrophus, by the name of Sign of Abbreviation.

Points, or Stops, were invented to divide a Sentence into Reſts and Pauſes, according to the quantity which is intimated by their figures.

Points are not of the ſame antiquity with Printing; for the inventors of the Art were not the Authors of them; though it was not long after that the Colon, and the Full-point, were contrived;

contrived; the firſt, to ſhew the firſt part of a period; and the Full-point, to cloſe the other diviſion thereof. In ſucceſs of time a Comma was added to the infant Punctuation; which new Stop had no other figure than that of a perpendicular line, proportionable to the Body of the Letter. Thus they contented themſelves above fifty years with theſe three Points, which they thought ſufficient to ſhew where a pauſe was required in reading; till towards the cloſe of the fifteenth century, Aldus Manutius, a Man made for the reſtoration of learning! among other great improvements in the Art of Printing, corrected and enlarged the Punctuation of thoſe times alſo: for he aſſigned the former Points their proper places, gave a better ſhape to the Comma, and added the Semicolon; a Point to come in between the Comma and the Colon.

The moderate and regular uſe of Points it muſt be confeſſed, is of ſingular ſervice to make Matter more eaſy for reading, and more ready for apprehenſion; whence it may be gueſſed what attention formerly was required, to read without Points, beſides the difficulty of diſtinguiſhing word from word, and underſtanding the various Abbreviations which writers uſed to make from their own fancy.

Since, therefore, we have a ſufficiency of Points whereby to expreſs the conſtruction of a ſubject, Pointing out to be conſidered as a very material article with Authors, whoſe buſineſs it is to give their Copy for the Preſs, not only clear and legible, but alſo Pointed to their own liking: for ſince Pointing is become mere humour, which is ſometimes deaf to rule and reaſon, it is impoſſible for a Compoſitor to gueſs at an Author's manner of expreſſing himſelf, unleſs he ſhews it in pointing his Copy: and if he would have the Reader imitate him in his emphatical delivery, how can a Writer intimate it better than by Pointing his Copy himſelf?

But notwithſtanding this eſſential duty, incumbent upon Authors, not all have regard to it, but point their Matter either very looſely, or not at all: of which two evils, however, the

the laſt is the leaſt; for in that caſe a Compoſitor has room left to point the Copy his own way; which, though it cannot be done without loſs to him, yet it is not altogether of ſo much hinderance as being troubled with Copy which is pointed at random, and which ſtops the Compoſitor in the career of his buſineſs more than if not pointed at all.

'Tis true, that the expectation of a ſettled Punctuation is in vain, ſince no rules of prevailing authority have been yet eſtabliſhed for that purpoſe; which is the reaſon that ſo many take the liberty of critiſizing upon that head; yet when we compare the rules which very able Grammarians have laid down about Pointing, the difference is not very material; and it appears, that it is only a maxim with humourous Pedants, to make a clamour about the quality of a Point; who would even make an Erratum of a Comma which they fancy to bear the pauſe of a Semicolon, were the Printer to give way to ſuch pretended accuracies. Hence we find ſome of theſe high-pointing Gentlemen propoſe to increaſe the number of points now in uſe, and to have one below the Comma; and another between the Comma and Semicolon: but of what ſhape theſe additional Points are to be, is not yet ſettled; and perhaps will never come to an iſſue, by reaſon that it will meet with too great an oppoſition from thoſe who think the preſent number of Points not only ſufficient, but would even reduce them, and pronounce the Colon as unneceſſary.

It muſt be allowed, that all Matter is not pointed alike; for ſome require more ſtops than others. Thus, Hiſtorical and Narrative ſubjects do not take up ſo many Points as Explanatory Matter; and that, again, not ſo many as Engliſh Statute Law—But, happy! that Miſpointing is not of the ſame conſequence with Miſnomor; otherwiſe, Where would be the end of Law-quibbles!

It muſt likewiſe be owned, that every Compoſitor is not alike verſed in Pointing; and therefore ſuch as are dubious whether they can maintain their notion of Pointing, ought to ſubmit

ſubmit to the method, or even humour, of Authors, and authorized Correctors, rather than give them room to exclaim about ſpoiling the ſenſe of the ſubject, becauſe the Points are not put their right way: neither is it difficult to fall in with Correctors who uſe themſelves to a ſet method for Spelling and Pointing, as well as minding of real Faults: but theſe requiſites ſeldom meet together in Correctors, becauſe ſome neglect the moſt eſſential part of their duty, and think to ſhew a conſummate attention when they can eſpy a word that is ambiguous, as to ſpelling; or find room to put either a Point in, or to take one out. But as we do not propoſe to make this the place for our obſervations upon Correcting, we will abide by the uſe of Points, which have been long ſince introduced, and which have been found ſufficient to give a harmonious ſound to reading.

1. The Comma, then, is the firſt of Points, or Stops; and requires the ſhorteſt pauſe, though that is often lengthened beyond its meaſure, by being too repeatedly uſed in a period of no great compaſs. But as Pointing is regulated by the free, or ſtiff way of writing, to which Authors have accuſtomed themſelves; it will not be labour in vain for a Compoſitor, to examine his Copy, and to obſerve in what manner it is pointed, whether properly, or at randum: for ſome Gentlemen who have regard to make the reading of their Works conſonant with their own delivery, point their Copy accordingly, and abide thereby, with ſtrictneſs; which, were it done by every Writer, Compoſitors would be very glad.

Comma's are uſed to diſtinguiſh quoted Matter from the mean Text: for which purpoſe two inverted Comma's are put at the beginning of ſuch Matter, and continued before each line of the quotation, till the cloſe thereof is ſignified by two Apoſtrophus'; which by ſome is called, the Mark for Silence; intimating thereby, that the borrowed or quoted paſſage from another Author ceaſes with that mark. But the rule for double-comma's is ſometimes confounded, when they are put before

before matter which is only an Extract, or the Subſtance of a paſſage, drawn out to corroborate an Author's Argument; in which caſe ſuch extracted matter would be beſt known by having ſingle inverted Comma's before it; as a verbal Quotation is diſtinguiſhed by double ones. Beſides this proper uſe of inverted double and ſingle Comma's, ſome Authors uſe the former ſometimes before ſuch of their own Diſcourſes as they would have particular notice taken of; though they might ſucceed in their aim, without uſing double Comma's: and as neither double or ſingle inverted Comma's are proper to diſtinguiſh an Author's own matter from that before deſcribed, we are of opinion, that ſome other mark might be deviſed to diſtinguiſh an Author's ſelect and enforcing matter from the mean Text; and therefore propoſe to ſubſtitute the inverted Comma or Comma's by an inverted Full-point, or Colon, or a Comma ſtanding in its proper poſition. Thus by turning one of theſe Points into a mark, it would inſtantly tell the Reader, which is a verbal Quotation, by being double-comma'd, which a collected, or extracted one, by being ſingle comma'd; and which, again, an Author's own Select matter, by having one of the propoſed Points along the ſide of it.

The common Space which is put between inverted Comma's and the Matter, is an n-quadrat, though a thick Space is ſufficient, eſpecially in Letter of a larger ſize than Long Primer; but in this a Compoſitor chuſes which of the two he obſerves to be the moſt plenty.

The Germans, as well as the French, put the ſign of Quotation always according to the folio either of an even, or uneven page. Thus, in an even page, the former put two Comma's in their proper poſition, at the beginning of lines; but uſe them inverted in uneven pages, at the end of lines. The French, again, put their double Comma's inverted, both in even and uneven pages; which double Comma's French Founders caſt in a piece, on the middle of their ſquare metal;

the

the proper ſituation for their particular ſignification. In the mean time the placing of inverted Comma's according to the folio's of odd and even pages, witneſſeth, that they formerly were not compriſed in the meaſure of the Work, but were juſtified, like Marginal Notes, abſtracted from the matter; till it was thought prudent for every man to make his work as eaſy to himſelf as he could.

Beſides the before-recited uſe of a Comma, it ſerves inſtead of a ſuperior c, in the nominal appellation Mac, or M^{c}; where an inverted Comma after a Roman M will ſtand better than with an Italic one, which is kerned.

The uſe of inverted Comma's derives from France, where one Guillemet was the Author of them; who, we may judge, was no great friend to Italic Letter, and therefore attempted the fall of it, by excluding it from ſerving for Quotations; which he diſtinguiſhed from the matter of the Text, by two inverted Comma's; as an acknowledgement for which improvement, his countrymen call theſe inverted Comma's after his name, Guillemets; whereas the Germans make a jeſt of their figure, and give them the name of Gænſe-augen, or Geeſe eyes; which, though it wants ſerioufneſs, is nevertheleſs an appellation, by which they are known both to Printers and Writers, in Germany. But why we have hitherto found no proper name for French Guillemets, though ſo much uſed in England, cannot be counted an impertinent queſtion, after we have objected againſt Inverted Comma's being ſignificant enough for a ſymbol of ſuch conſequence as they denote.

Though the Comma is one of the junior Points, it has nevertheleſs the firſt place in every period, and governs the order of the intermediate ones, viz. Semicolon and Colon. To perfect oneſelf, therefore, in placing Comma's right, is the ready way to fair Pointing: but to ſet down rules for arriving to it, would be endeavouring in vain; ſince Practice is the ſureſt guide. Neither is it ſuppoſed, that thoſe who initiate themſelves for the Art, ſhould be ſo deſtitute as not to underſtand

underſtand Pointing, even according to the rules of Spelling-books. But, to have done with the Comma, permit us to conclude with this ſimily, viz. " He that will not ſay A, " will not ſay B": by which we would intimate, that He who will not endeavour to place a Comma properly, will not know where to put a Semicolon, or other Point; and therefore ought to learn it by dint of a Bodkin.

2. The Semicolon is a Point which is compoſed of a Comma, and an inverted Full-point; to ſhew the quantity of the pauſe or reſt which it requires.

The Semicolon is a Point of great uſe to enforce and to illuſtrate what has been advanced, and digeſted by the Comma. It ſerves likewiſe to concatenate ſuch parts of a period as are to be ſupported by a Point of more elevation than a Comma, which helps to relate the matter more diſtinctly; whereas the Semicolon keeps the parts of an argument together.

The Semicolon is uſed as an Abbreviation, in the word Eſquire; and ſupplies the letters uire, when the ſaid word is abridged thus, viz. Eſq;

In Latin, the Semicolon ſtands for ue, when it is joined to q, as in abſq; deniq; &c.

All Letter Founders in Germany, France, and Holland have Semicolons of the ſame ſlope with Italic Letter: but why that favourite Point, the Semicolon, ſhould ſerve in England both for Roman and Italic, we cannot account for.

3. The Colon is a Point, prior both to Comma and Semicolon. It ſhews where the firſt part of a paragraph has been digeſted by Comma's and Semicolons, for making obſervations, objections, or enlargements upon it, before the Full-point puts a ſtop to it.

The Colon ſerves in marginal Notes of Scripture, where Figures are uſed inſtead of Numerals; in which caſe the Colon is put betwixt the Chapter and the Verſe, to diſtinguiſh one from the other, in this manner, viz. Deut. 5 : 13.

The Colon ſerves to diſtinguiſh Columns from Columns, in Figure-work that conſiſts of different ſmall accounts; and where a rule would make but a very ſhort ſhew: in which caſe ſome chuſe to uſe a Colon; thus,

3456 : 782 : 235 : 59
1000 : 40 : 3 : 134
25 : 100 : 334 : 412

4. The Full point makes a ſtop, and entirely cloſes the contents and ſubſtance of a Period, or Paragraph.

Full-points ſerve inſtead of Rules, in work of Accounts, to lead and to connect the poſted Article with its contingent valuation. In this caſe ſome uſe Full-points ſtanding the right way, while others prefer the putting them inverted. But the proper ſtation for Full-points (upon this occaſion) is, to point to the centre of the letter, of what Body ſoever. In order to this, they caſt dotted Quadrats at the French King's Founding-houſe in Paris, to ſuch Letter only as is employed in Figure work, which generally is done either in Pica, or in Long Primer. At the ſame time they caſt the dots upon Long Primer quadrats to the Face of a Pica Full-point; and thoſe upon Pica, are equal to a Great Primer Full ſtop. Thus ſerve theſe Dotted Quadrats both for common quadrats, and metal rules; which, though they may be of a good cut, fall nevertheleſs ſhort of the neatneſs which appears in a line of dots: for, be their progreſſion ſhort, or extraordinary long, their equidiſtance deſcribes ſuch connexion as cannot fail to guide the reader to the contingent part of the Tabular article. To give a ſketch of what has been ſaid concerning Dotted Quadrats, the following lines may ſerve, viz.

A 3456
B 25
C 2345

Full-points ſerve alſo to ſhorten, or to abridge words, particularly Latin ones; which language not only beſt admits of Abbreviations,

Abbreviations, but even requires them to be uſed upon ſeveral occaſions, to perpetuate the cuſtom of writing Latin as the former Romans did. For this reaſon Latin Inſcriptions on Coins, Tombs, &c. are generally compoſed of words which admit of being abbreviated, and are counted to add to the grandeur of the Epitaph. But the Abbreviations that are of moſt uſe for a Printer to know, are thoſe which may be made in Catalogues of Latin Books; where not only moſt names of Perſons and Places, but alſo of all other words, are abridged, which readily yield to it by their terminations.

After &c. and after Figures, the Full-point is no Stop, unleſs it is at the end of a Period; and therefore the Point which is required either after the Abbreviation, or Figures, is put after the Full-point; with a thin Space before it. But this is not a rule with ſuch who hate to be counted ſtiff, in Pointing.

5. The Sign of Interrogation needs not to be explained; for the very appellation tells us, that it is a mark which is uſed to ſhew where a Queſtion is propoſed, that gives room for, or demands, an Anſwer.

It is not only proper, but alſo requiſite, that every Interrogation or Queſtion ſhould begin with a large Letter, whether Capitals are uſed in the Matter, or not; according to the method which is obſerved in our Bibles, where as well Interrogatives as Reſponſes, beſides the beginning of Sayings, Allocutions, &c. are generally intimated by a large Capital letter.

6. The Sign of Admiration, or Exclamation, likewiſe explains itſelf by its name, and claims a place where Surprize, Aſtoniſhment, Rapture, and the like ſudden commotions of the mind are expreſſed, whether upon lamenting, or rejoicing occaſions.

The Sign of Exclamation is put after the Particles Ah! Alas! O! &c. though the laſt is not always of that force to be attended by the exclamatory ſymbol; but is ſoftened by a Comma,

Comma, to enforce what follows, and to make the Admiration more complete.

The Admirative part of a Paragraph, as well as of the Interrogatory, is always to begin with a Capital letter.

Exclamations are ſometimes miſtaking for Interrogations, as well as theſe are for Exclamations; and therefore care ſhould be taken in examining to which of theſe two variations the the or the other inclines.

7. The Diviſion, Hyphen, or Connexion, is a Mark of the utmoſt authority, conſidering that it has given employment not only to a number of Spelling-Book-Authors, but alſo others, of a higher degree, who have engaged in the controverſy of Spelling, though none of them has been acknowledged to have carried that important point ſo as not to want amending or improving. How variouſly, therefore, the ſubject of Spelling is treated, none can be better judges of than Compoſitors, who never can arrive to one regular way of Spelling, on account of the liberty which almoſt every Writer takes, to diſplay the talent which he has in Spelling.

Were we to trace the article of Spelling according to its extent, we ſhould find it difficult to excuſe ourſelves for engaging in a ſubject which ever will remain unlimited. We ſhall therefore avoid giving a large Catalogue of words that are ambiguous, as to ſpelling; and only take notice of the Diviſion, as it is uſed at the end of lines, and in Compounds.

In dividing words, therefore, very few Printers ſuffer a ſyllable of a ſingle letter to be put at the end of a line; as, a-bide, e-normous, o-bedient, &c. But it is allowed of, in Marginal Notes, and in other narrow meaſures, where ſometimes the getting in of one letter will ſave the trouble of overrunning ſeveral lines, eſpecially in large Letter. It is alſo allowed of by ſuch as love to ſee Matter ſpaced cloſe, and even; but thereby make no proviſion for Outs.

It is proper, if poſſible, to keep the derivative, or radical word, intire and undivided; as, Occur-rences, Gentle-man, reſpect-ful,

reſpect-ful, remiſſ-neſs, &c. By the ſame rule, all the Participles whoſe Verbs terminate in an e feminine, retain it at the end of lines, when they are divided: Thus the Verbs abide, aſcribe, aſpire, bite, bore, dictate, eaſe, &c. as alſo the Verbs which terminate in ke, as brake, make, take, &c. retain their e feminine at the end of a line; and the ſyllable ing, which makes the Participle of the Verb, begins the next line.

Printers often differ in ſpelling, with Schoolmen; for whereas theſe divide every part of a word that will make a ſyllable, the former have regard to the harſhneſs which ſome of them would have, were they not ſoftened by a preceding one; and therefore the former make but two ſyllables of carriage, mar-riage, bu-rial, ba-chelor, ca-ſuiſt, &c. In the ſame manner that neat Workmen prevent a diviſion of a ſingle-letter ſyllable at the end of lines, they contrive that the ſhort remains of a word ſhall not appear at the beginning of lines; and therefore avoid, as often as they can, to put the final ſyllables al, on, ny, en, ly, er, &c. at the head of them.

The old Rule, "Spell as you ſpeak," does not always ſtand good; for we ſpell, da-mage, ho-nour, jea-lous; whereas, in pronouncing, the Diviſion ſeems to reſt at dam-age, hon-our, jeal-ous.

Formerly ſp was caſt in a piece, in Italic, as well as ſt's are now; becauſe neither of them were divided, in Latin; nor is it often that they are ſeparated in Engliſh words derived from the former language; and therefore we ſpell, pro-ſper, pro-ſperous, pro-ſpect, re-ſpite, cu-ſtom, di-ſtance, ge-ſture, &c. &c.

The Hyphen, or Diviſion, is uſed, not only to connect the members of ſyllables of words that are divided at the end of lines; but alſo to join two or three words together; which then come under the appellation of Compounds; and conſiſt frequently of two Subſtantives, whereof the laſt is generally put with a Lower-caſe letter; as, Bird-neſt, Love-letter, Pin-caſheon, &c. though ſometimes Compounds are made up of

different

different parts of Grammar; as, Loving-kindneſs, Self-conceit, Blind-ſide, over-and-above, Blind-man's-buff, &c. But there are ſome who make Compounds of words that never were intended for ſuch, and uſe Diviſions in Black-berries, Ferry-man, Ale-houſe, &c. To acquire therefore a competent knowlege of Compounds, does not depend upon mere fancy, but requires the aſſiſtance of reaſon, to judge by the riſe and fall of the tone, which is an Adjunct; and whether that and the preceding Appellative may not be joined into one word rather than make a Compound of it, in connecting both by a ſign which is deſigned for a proper ſymbol of dividing words into ſyllables.

The Particles after, before, over, under, &c. are often connected to other words, but make not always a proper Compound: Thus, Under-age admits ſometimes of an Hyphen; but at other times makes two diſtinct words: before-mentioned, is likewiſe a Compound, when it ſtands before a Subſtantive; as, in the before-mentioned place; whereas it requires to be ſeparated, when it comes after a Noun; as, in the Chapter before mentioned.

Diviſions are uſed inſtead of rules, in Table-work of narrow Columns: and though they are employed in wide meaſure alſo, 'tis not always that they come off clear; but Beard, and cut the paper, unleſs proper care is taken in wetting it accordingly.

It ſhews a good judgment in a Compoſitor, to prevent Diviſions, or any other Point, to fall too repeatedly upon one another, at the end of lines, eſpecially where a ſyllable may be got in, or drove out, without much difficulty.

Diviſions being a Sort which is equally uſed with Roman and Italic, ought to be caſt to an equal thickneſs, proportionable to the Body of the Letter. In this article French Letter Founders vary with others of their profeſſion; for they caſt Diviſions to ſeveral thickneſſes; which is done with a view to facilitate juſtifying; and is of real ſervice to a Compoſitor:

but

but Uniformity is ſet aſide by it; for though it is proper to interrupt the ranging of Diviſions every time they happen to fall too repeatedly upon one another, at the end of lines; yet would it be improper to do it by a mark of the ſame ſignification; and which muſt needs expoſe itſelf on account of its improper extent; ſince a Diviſion, at the end of a line, does not require a very bold ſtroke, though in Spelling-books they ſhould appear more conſpicuous, and be caſt full-faced for that purpoſe.

Could we perſuade ourſelves that our obſervations would be taken notice of, we would recommend All the different Points, and Diviſion, to be caſt to an equal thickneſs: for ſince Pointing is as changeable as Spelling, much trouble might be ſaved in changing and altering Points according to the fancy of an Author; in which caſe it is impracticable to bring a line to the ſame exact juſtification which it had before ſuch alteration was made: but as to Points in particular, their proportion to each other, as to thickneſs, is ſo very trifling, that no Space will ſupply the deficiency which one Point has to another; eſpecially as their reſpective thickneſs is not confined to a ſet degree. This, we ſuppoſe, was the reaſon, that the more curious Printers in Paris had their Guillemets, or inverted Comma's, caſt in a piece, becauſe they obſerved a variation in their thickneſs, and that they did not range with exactneſs; for Inſtances whereof we need not turn over French books. We re-iterate therefore our propoſal, to caſt all Points to an equal thickneſs, and to make the Comma the Standard Sort for the reſt: in which caſe it will be requiſite to caſt the Full-point ſo as to have its bearing off at the hind-ſide of its Shank, that it may join to the matter of the cloſing period; whereas the other Points not only admit, but require, to be ſeparated from the matter; and it would alſo ſave Spaces, were their bearings off at the fore-ſide of their Shanks anſwerable to a thin Space. Even the Comma, we preſume, is not under a neceſſity to clinge to the Matter ſo cloſe as it always does in England;

conſidering

conſidering that all other Printing Nations make it a rule to put at leaſt a thin Space before it, leſt it ſhould ſeem that the Comma is governed by particular words; whereas its proper function is, to inform the Reader, that a Stop, Reſt, or Pauſe of the ſhorteſt duration, is to be obſerved between word and word where the Comma ſhews itſelf. That this is the tenor of this obſervation with the French, appears from their putting as much ſpace before as after a Comma; and in very open lines they put a thin Space even before a Full-point.

Formerly both Comma's and Diviſions were caſt to ſerve for Italic; but they are now laughed at; wherefore their Matrices ought to be deſtroyed, wherever they ſtill exiſt.

Of the two Signs of INTERCALATION; viz. The PARENTHESIS, and CROTCHET.

The Parentheſis ſerves to incloſe ſuch parts of a Period as make no part of the ſubject, indeed, yet at the ſame time ſtrengthen and raiſe the argument; which, however, would looſe nothing of the ſenſe or ſubſtance, were the [in Parentheſes] incloſed matter taken away. Thus, for inſtance; Some Heathen nations (we read) adore the Sun—Did you but know (I ſpeak ſincerely) how much I think myſelf obliged, &c.

But to incloſe a whole ſentence between Parentheſes, or as much as will make ſenſe of itſelf, is traverſing the intention of Parentheſes.

Gentlemen who know how to write, without confining their language to Parentheſes, now make no uſe of them, but put their intercalations between two Comma's; which makes them as intelligible as though they were wedged in between Parentheſes. Nevertheleſs, where Authors think otherwiſe, they ought not to be thwarted in their judgment, eſpecially if they expreſs it in their Copy.

Parentheſes

Parentheſes are caſt to ſtand according to the poſition of Letter; and therefore Italic ones ought not to ſerve with Roman, nor theſe with Italic matter.

To diſtinguiſh the two parts of the Parentheſis in reading of proofs, its firſt ſemicircular figure is called Parentheſis, and the other is ſignified by reading it, Cloſe; which anſwers to claudatur, the term uſed by Correctors in foreign parts.

Parentheſes ſerve likewiſe to incloſe letters, or figures, for References.

The Crotchet has relation to the Grammatical Figure, called Ellipſis; which admits of omitting ſome words in a ſentence, that are nevertheleſs underſtood. Thus we ſay, I was at St. Paul's; underſtanding, Church: I am going to the Opera; meaning, Houſe. Such Ellipſes are frequently ſeen in moſt ſchool-books for Latin, where the words to be omitted are put between Crotchets, that ſcholars may have the full ſcope of the ſentence; and at the ſame time accuſtom themſelves to elegant Latin. But inſtead of uſing Crotchets upon the like occaſion, ſome diſtinguiſh Ellipſes by Italic, provided nothing elſe is varied in the Text; as it is in Engliſh Bibles, where ſuch words as are elegant omiſſions in the Hebrew, and filled up by words in Italic letter. Crotchets are alſo uſed,

1. In Work of Receipts and Preſcriptions, that make but ſhort paragraphs, and are generally ranged alphabetically. In ſuch work, that would elſe ſerve for Heads by themſelves, is put in Italic at the beginning of each Article; as, Hare, how to roaſt.] Wine, how to clarify.] Strengthening-plaiſter, how to prepare.]

2. In Forms of particular Prayers, and Notations; as Reſtore him [her] we beſeech thee. This is the firſt [ſecond, third] time of, &c.

3. To put the Folio's of Pages between, that have no Running Titles.

4. To incloſe Letters, or Figures, for References.

5. In Poetry, with Reglets between that anſwer to ſome Body of Letter, which generally is Long Primer. In this caſe ſuch word or ſyllable as will not come into the meaſure, is put under, and ſometimes over the line to which it pertains; thus,

[want,
Patterns of labour we ſhall never
While we behold the ſmall, but pain-
[ful ant.

APOSTROPHE.

We call the Apoſtrophe a Sign of Abbreviation, becauſe (except cloſing a Quotation) where-ever it appears, it denotes the ejection of ſome letter, or letters, that ſuffer themſelves to be cut off by an Apoſtrophe. To this the Vowel e yields oftener than any letter, not only in Poetical Works, but alſo in Proſe Writings; for the e may be cut off by an Apoſtrophe, in all ſuch Verbs whoſe Preterimperfect, or other Tenſes, ended in ed, be the Conſonant what it will that preceeds the Vowel, except the d, which does not allow of having the e ſuperſeded by an Apoſtrophe: neither is it elegant to put that Accent after c and g, becauſe omitting the e gives the ſyllable a rough and harſh ſound; though that is not regarded in Poetry, where it contracts two ſyllables into one, to give a Verſe its proper meaſure. But in the above caſes, an author uſes the Apoſtrophe after his own diſcretion, and according as he finds what way the ſyllable ed runs the ſmootheſt.

Beſides the influence which the Apoſtrophe has over the e, it retrenches the l in cou'd, ſhou'd, wou'd: but this is done upon ſufferance by the Maſter-Printer, and Author; though the abſence of the mute l can no-ways leſſen the credit of an elaborate Eſſay; but may help a Printer to lengthen his Letter, eſpecially if he lives at ſuch a diſtance that he cannot be

be ſerved upon occaſion; and l being a Sort which in moſt Founts runs ſhort.

The Apoſtrophe, ſometimes, cuts off a Vowel at the beginning of words, as 'bate, 'ſcape, 'Squire: ſometimes an entire ſyllable; as an 'prentice, 'fore, 'change. But theſe and many other Abbreviations of this kind are not uſed in common, but chiefly in Poetry, Plays, and Epiſtolary and Humorous Writings; and are under the arbitration of an Author, who beſt knows where ſuch Contractions ſerve his purpoſe.

The monoſyllables tho', and thro', are oftener ſhortened, than ſet at length.

The Genitive caſe of the Singular number is generally known by having 's for its termination; which [s] when it ſtands with a Proper name, is varied from the Letter of that name.

QUADRATS.

The different meaſures to which Quadrats have of late been caſt, anſwer either to Four, Three, or Two m's of their reſpective Bodies, beſides the One-m, and n-quadrats. But, note, that four-m-quadrats are counted too large pieces of metal, when they are carried beyond the breadth of four m's Engliſh.

Though the ſaid three ſorts of large Quadrats may ſerve to fill up moſt Blanks, they often require the help of n-quadrats, to juſtify lines that are made to the meaſure of m's, and an n; and therefore a three-n-quadrat would often be of ſervice, and ſave m and n-quadrats, eſpecially in Figure-work where articles do not amount to thouſands.

Not only m and n-quadrats, for Figure-work, but alſo the larger ſorts, require a Founder's utmoſt care in dreſſing them; for if they differ ever ſo little in the depth of their Body, the fault will be diſcovered ſooner than in Letter, eſpecially in Poetical matter; the teſt for Quadrats. And here it will be found,

how inconvenient, and even prejudicial it is, to have Founts of the ſame Body caſt to different Sizes; becauſe every Quadrat is hereby confined to its own Fount and cannot ſerve in another, unleſs by accident, and upon unavoidable occaſions.

Large Quadrats, caſt exactly to m's, are very convenient Sorts in Table work; but as vexatious, if they prove too tight; and therefore, if they cannot be caſt to that exactneſs which they require, the leaſt of the two faults would be, to ſee them rather too ſlack than too hard for the Compoſing-ſtick; for a line of quadrats, if juſtified to the meaſure, will be found too tight in comparing it with a line of matter, which, as it were, is perforated, and will ſhrink at the force of a Mallet; whereas Quadrats, being of a ſolid body, maintain their extenſion.

Reglets, of the ſame Body with the Letter of the Work, are more proper for Whites than Quadrats, becauſe Reglets are capable to interrupt the hanging and crookedneſs of Matter.

SPACES.

The uſe of Spaces is, to ſeparate one word from another, thereby to render reading eaſy and diſtinct; whereas in the infancy of the Art, Matter was printed ſo very cloſe, that it was difficult to diſtinguiſh word from word.

If we reckon the n-quadrat among the Spaces, as it really ought (when uſed in Matter), we may count four ſorts of Spaces for compoſing, viz.

Two to an m, or two n-quadrats.
Three to an m, or three thick Spaces.
Four to an m, or four middling Spaces.
Five to an m, or five thin Spaces;

beſides Spaces for juſtifying, called Hair Spaces; of which ſome are caſt ſo very thin that they deſerve to be admired.

Neither the German, French, nor Dutch Letter Founders keep to this Form of caſting Spaces to no more than three

ſizes

ſizes, but caſt them to ſeveral irregular thickneſſes, to make true Spacing more eaſy. This ſeems to be intended by the Dutch in particular, who are not backwards to caſt the greateſt part of their Spaces to thiner ſizes than moſt Compoſitors care for; but, whether this uncommon fault proceeds from a real deſign to facilitate Spacing; or whether it is done in imitation of the original Spaces, we leave to the inquiſition of others.

The greater the variety of Spaces, the more eaſy is Spacing to a Compoſitor. It is for this reaſon that leſs opulent Printers frequently ſave all the thin letters of a Fount which they deſign to throw away, and have their tops cut off, to ſerve for Spaces in a Fount of the ſame Body, when caſt to the ſame ſize.

TWO LINE LETTERS

THAT are caſt to regular bodies are, in their aſcending order, Two Line Brevier, Two Line Long Primer, Two Line Pica, Two Line Engliſh, and Two Line Great Primer. As for Four Lines Pica, and Five Lines Pica, they beſt become the name of Title Letters; for though they may ſerve for Initial letters upon ſeveral occaſions, yet they ſeem to us too overbearing to the mild aſpect which Pica letter preſents itſelf with. And that we have taken no notice of Two-line Small Pica letters, is becauſe they are caſt to an Irregular Body, and eaſily miſtaken for Two-lines Pica; which is the reaſon that Printers formerly made ſo little uſe of them, and that they did not appear till lately. In the mean time, where the full-faced Capitals have not yet had acceſs, lean-faced ones are ſtill thought to look neater before Small Pica, than one of a large aſpect; which, if required, might ſoon be complied with, by changing it into one of two lines Long Primer.

Two Line Letters are caſt to the full depth of their Body; but is a fault that ſhould have been taken notice of before now:

for

for they having ſuch a deep Face, they deſcended below the line in which they ſhould range, according to the different Bodies thereof: And that the excurſion from that imaginary Line ought to be prevented, is confeſſed by a Compoſitor's taking care that a Fac ſhall not touch the letters under it; from whence it conſequently follows, that Two Line letters ſhould not bear upon letters under them; as they needs muſt do where they ſtand over Aſcending letters of the following line.

To uſe full-faced Capitals upon every occaſion where Initial letters are required, does not add to neatneſs, but rather leſſens the ſame; eſpecially in Work of narrow meaſure, and ſhort Chapters, or other Diviſions.

The curtailing the J in our Two Line letters, gives it a diminutive look; not having the ſame free turn and agreeable Face which was originally given to it; and therefore might have been left in its former ſhape, though it ſhould run to the depth of three lines, on account of its tail.

RULES.

Are either Braſs rules, Metal rules, or Space rules; whereof the firſt are made by Joiners, and the other two ſorts caſt by Letter Founders.

Braſs rules being commonly cut to the length of ſixteen inches, their equality, as to height, from end to end, is not always to be depended on; and therefore ſhould be tried: which is done by holding the foot, and afterwards the face-ſide of the whole length upon an impoſing ſtone, and obſerving, whether light can be diſcovered betwixt the Rule and the Stone; which if it appears, it proves the Rule faulty, and ſhews where it drives out in height, and occaſions a hollowneſs in ſome other place.

The Face of Rules ought likewiſe to be conſidered, that it may be of an equal bold, or elſe tender look, according to the

bigneſs

bigneſs of the Letter or Figures with which they are uſed. But we find a great difference in the Face of Rules, when we come to piece them; unleſs the Compoſitor endeavours to dreſs the ſhorter pieces ſo that they may not be diſtinguiſhed from the mean length. But becauſe piecing of Rules is often attended with conſiderable trouble, few Compoſitors chuſe to ſhew their dexterity therein, till they are urged to it by the ſcarcity of them.

The thickneſs of Rules for Table-work ſhould be proportionable to their Face, without ſo much Sholder as ſhall hinder a croſs rule to join a perpendicular line; ſince it is a maxim, "That Rules (in Table-work) ſhall fall upon, and touch "Rules": which, if it is followed, makes Table-work look moſt agreeable.

METAL RULES.

Like Quadrats, are caſt to m's, in ſuch Founts as are commonly employed in Figure-work; which for the generality are Long Primer, and Pica.

Metal rules are uſed in Schemes of Accounts, to direct and connect each Article with its ſummary Contents, where they ſtand oppoſite, and diſtant from each other: in which caſe all the different ſizes of Rules are uſed, to prevent one rule from falling upon another, eſpecially of the ſame force; and to hinder their ranging, except the laſt in a line, which approaches the Figure-column within an m-quadrat, and by that means fall upon each other behind; though (on account of the different ſizes) they do not range before.

Metal rules of a neat cut, and curiouſly caſt to ſtand in line, and join, are very uſeful in a Printing-houſe, conſidering that they ſerve not only for rectilinear, but alſo perpendicular progreſſions, where no other rules are to touch them. But though they have Sholdering ſufficient to bear off the Matter, they require nevertheleſs a Scabbard, or, if it will admit, a

Reglet

Reglet before and after them, that they may run ſtraight and meet with nothing that can throw them out of line.

Sometimes a Rule ſtands for a ſign of Repetition, in Catalogues of Goods, where it implies Ditto; and in Catalogues of Books, where a rule ſignifies Ejuſdem, inſtead of repeating an Author's name, with the Title of every ſeparate Treatiſe of his Writing: But, note, that no ſign of Repetition, no more than Ditto, Ejuſdem, or Idem, muſt be uſed at the top of a page; but that the name of the Author, or Merchandize, muſt be ſet out again at length; and if their ſeries continue, to denote the continuation thereof, at every article, by a rule of three, or four m's, ſo as to range, inſtead of extending the rule to the different lengths of names.

At other times a Rule ſtands for to, or till; as, Chap. xvi. 3—17. that is, From the firſt to or till the ſeventeenth verſe.

And at other times, again, a rule ſerves for an Index, to give notice, that what follows, is a Corollary of what has preceded; or otherwiſe Matter of import and conſequence.

Metal rules, when they ſerve for Leaders, are improperly uſed in the laſt line of an Article that is braced.

SPACE RULES

Are not always caſt to the ſame thickneſs; though two of them generally anſwer to the depth of a Pearl quadrat. But their thickneſs is not of ſo much moment as their being of a neat look, and to join well; in which caſe they may be counted valuable Sorts in a Printing-houſe, conſidering that they not only ſave Braſs rule, but alſo come off neat between columns of cloſe matter; though they always appear beſt when they have the advantage of running between two Scabbards.

Though all the due care ſhould be taken by a Founder to caſt Space rules to a true Straight-line, and to join well, yet it would be more ſatisfactory to ſee them caſt with a Nick or

Signature to them; ſince it is poſſible, that the Sholder of one ſide of the rule may bear off more than another; and that therefore a Nick would ſerve for a guide, to run them under the ſame ſide of their Sholders.

BRACES,

Are uſed chiefly in Tables of Accounts, and other ſuch-like Matter that conſiſts of a variety of Articles, which would require much circumlocution, were it not for the curious method of Tabular Writing, which is practiſed in England to greater perfection than in any other Nation.

Braces ſtand before, and keep together, ſuch Articles as are of the ſame import, and are Subdiviſions of preceding Articles.

Braces, ſometimes, ſtand after, and keep together, ſuch Articles as make above one line, and have either pecuniary, mercantile, or other poſts after them; which are juſtified to anſwer to the middle of the Brace; thus,

	l.	*s.*	*d.*
To 601 lb. weight of Letter at 18 d. per lb. —— }	45	1	6

Where Matter is not braced in, the Sum thereof runs out at the laſt line of each Article; thus,

To 601 lb. weight of Letter, at 18 d. per lb. — — — — —	45	1	6

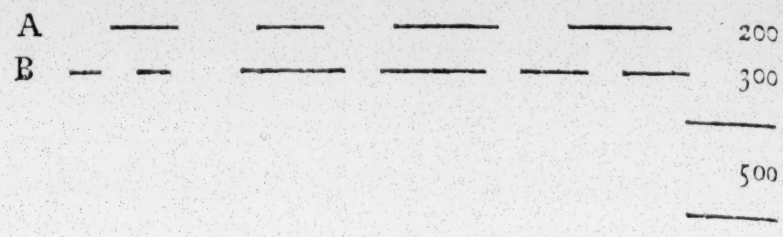
The bracing ſide of a Brace is always turned to that part of an Article which makes the moſt lines.

Braces are ſometime uſed in the Margin, to cut off a Chronological Series from the proper Notes of the Work.

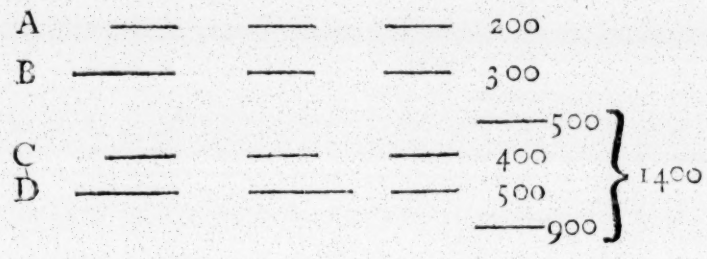
Table-matter is generally braced in, when it wants driving out in width; thus,

A —— —— — ——	200 }	500
B —— —— —— ——	300 }	

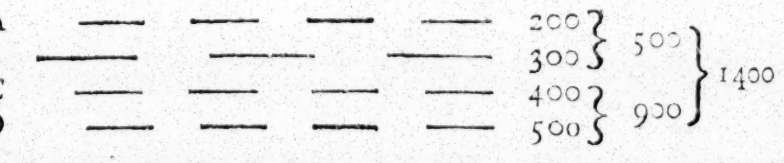
Whereas for driving down, we uſe the following method, viz.



Sometimes the ſums of Separate Articles are run out, and braced together, to collect them into an aggregate ſum; thus,



And ſometimes both the primary and ſecondary ſums are braced in, and the aggregate collected from the laſt of the two; thus,



Braces are generally caſt to a Long Primer Body; of which the deepeſt anſwer to ſix lines of that Letter; and therefore where longer Braces are required, they are made of Braſs rules. But becauſe every Compoſitor is not alike ſkilled in giving them their proper turn; beſides that ſome think it not pertinent to their profeſſion to work in Braſs, moſt Printing-houſes are provided with Middles and Corners, which anſwer all the purpoſes of Braces, and are preferable to thoſe made of Braſs rules; conſidering that the make and the face of theſe is always varying; whereas Middles and Corners being caſt in a Mould, are not ſubject to changes.

Middles and Corners, as well as Rules, are the teſt of a Founder's careſulneſs; both requiring the ſame accuracy, to make them ſeem to be of one piece. And as to dreſſing them, their Sholders ſhould be plained away ſo that no Bearding might be apprehended, ſhould they even ſtand expoſed: on

which

which account they might be caſt to a leſſer body than Long Primer, where it not that every Printing-houſe is provided with that ſize of quadrats.

SUPERIORS.

Becauſe we have already been ſpeaking of Superior Letters and Figures, we ſhall ſay the leſs of them here; and therefore only obſerve, That Superior Letters ſhould contain no more than the bare Alphabet, in caſting Superior Letters, a large number ſhould be caſt of the firſt eight Sorts; a leſs of the ſecond eight Sorts; becauſe it is often that References begin begin with [a] in every page; though ſometimes they are continued to the end of a Chapter, or other diviſion of a work; in which caſe they may run the length of an alphabet, and more. But a large number of o, ſhould be caſt which ſerves for other purpoſes, beſides being a Reference; and therefore requires more than double the number of the firſt claſs.

The ſame may be done to the Nought of Superior Figures, and a larger quantity caſt of this than another Sort: nor would it be wrong, were the three firſt Figures, and eſpecially the figure One, to exceed the others in number.

FRACTIONS,

Or Broken Numbers in Arithmetic, are ſeldom caſt to any other Bodies than thoſe of Pica, and Long Primer; and therefore the firſt is equal to two Nonpareil quadrats; and the other, to two lines of Pearl.

Fractional Figures are caſt to m-quadrats, and therefore n-quadrats are requiſite to juſtify a ſingle figure over a double one, without truſting them to be taken from the Fount of Letter; becauſe Nonpareil and Pearl are not met with in every Printing-houſe. And, were we to follow the Dutch, we ſhould want even halfs of an n-quadrat: for they caſt their

fractional

fractional figures to n's; and at the ſame time ſome to m's; which are uſed where the Numerator, or upper part of a Fraction, has but one figure, and the denominator, or lower part, two figures; yet where the Numerator conſiſts of two figures, and the Denominator of three, the firſt muſt have its figures n-thick; and even then cannot be exactly juſtified over the Denominator, without Spaces, whereof two are equal to an n-quadrat.

The Separatix, or rule between the Numerator and Denominator, is in ſome Fractions joined to the foot of the firſt: but of late it has been conſidered that the figures of 3 4 5 7 9 are thereby cramped, and for that reaſon it is now cut to run in the Top-line of the denominating figure; which is an improvement not undeſerving to be taken notice of.

The goodneſs of Fractions does not conſiſt in their having a ſmall and fine Face; but rather in ſhewing themſelves full, and clear.

Where Fractions are wanting, a Diviſion ſerves to diſtinguiſh the Numerator from the Denominator, by putting it thus; viz. 3-8 12-63 16-50.

QUOTATIONS.

The name of theſe quadrats tells us, what they formerly were uſed for, viz. To receive all ſuch matter as was heterogeneous to the text. Hence we ſee in the productions of former Printers, that they delighted in ſeeing the pages lined with Notes and Quotations; which they enlarged on purpoſe, and contrived to encompaſs the pages of the text, that they might have the reſemblance of a Looking-glaſs in a frame. By thus crowding the pages with Notes, they could not want ſo many Quotations as we do at preſent: now we are convinced that too many Notes are of no advantage to work that is to be called curious: for the Notes being always conſiderably leſs than the text, either this will appear too pale, or the other too black;

black; and for this reaſon thoſe who have a notion of Printing, avoid writing Side notes.

Quotation quadrats require to be dreſſed and finiſhed as carefully as any other Sort, that they may ſtand true upon all occaſions, either ſingle-broad, or double-broad; ſingle-narrow, or double-narrow, and in any other meaſure.

Quotations in a Printing-houſe ought to have been all caſt in the ſame Mould, to the height of common quadrats: but becauſe their height is not limited, we judge that it ought not to exceed the depth of four m's of Pica; for if they are higher, they will be in the Preſſman's way, and in danger of the Hammer; to which they are moſt expoſed where they ſerve for White-lines.

Quotations are always caſt hollow; yet ſo various in their hollowneſs as well as height, that when a pound weight of ſome is worth the uſual price, the ſame weight of others deſerves not half the value, when they are calculated for the conſumption of Metal more than for uſe.

Juſtifiers, as well for broad as narrow Quotations, are caſt, from Double Pica to all the Regular Bodies, even Pearl, inclusive: but the two ſmalleſt Sizes, viz. Nonpareil and Pearl, are ſeldom uſed, unleſs in a crowd of Notes.

METAL FLOWERS,

Are caſt to all the Regular Bodies of Letter, from Great Primer to Nonpareil, included; beſides ſeveral Sorts that are to the ſize of Small Pica.

Flowers were the firſt Ornaments which were uſed at the Head of ſuch pages that either began the mean Work, or elſe a ſeparate Part of it.

Though they formerly had no great variety of Flowers; yet were the few of them contrived to look neat and ornamental; being deep in Body, and caſt ſo that no bearings off could be diſcovered, but looked as one ſolid row.

But

But with the growth of Printing, and when Letter-cutters ſtrove to excel each other, they introduced alſo Flowers of ſeveral ſhapes and ſizes, which were received, and variouſly employed, till cutting in wood was come to perfection; when that art was eagerly encouraged, and Flowers not regarded. From that time till very lately, nothing has been thought to grace the firſt page of a Work ſo well as Head-pieces cut in wood; of which ſome have ſuch a coarſe look, that even Mourning rules would look neater, were they put in the room of them.

The invention of cutting in wood, is claimed by the German though the Italians ſeem to have a prior right to ſtile themſelves the Authors. Nevertheleſs, though the former may have had their Worthies of the ſaid Art, it is apparent that they have taken their knowledge with them to the grave. And this has alſo been the caſe in France, where the Maſters of the art of cutting in wood made a ſecret of their method of working, and left no diſciples of their abilities. Hence it was, that while Mr. Jackſon, an Engliſhman, was at Paris, he was wholly employed in furniſhing Printers there with Head-pieces and other Ornaments of his Drawing and Cutting. But it being above thirty years ſince he went to Rome, it muſt be ſuppoſed that his work in France is worn down before this time; which may be the reaſon that Flowers are come into faſhion again in France. But this, perhaps, would not have been ſo readily effected, had it not been for the particular genius and fancy of a Compoſitor at the King's Printing-houſe in Paris, who reſtored the credit of Flowers, by making them yield to every turn which is required to repreſent a figure anſwerable to the rules of Drawing. Hence it may be gueſſed what great variety of florid Sorts were uſed to exhibit Cyphers of names, Forms of crowns, Figures of winged and other creatures, and whatever elſe fancy preſented to this typographical Floriſt. But it muſt be obſerved, that the king of France paid for this whim; the Compoſitor having a ſalary, and free acceſs to the

King's

King's Founding-houſe, to order the cutting and caſting every thing that could conduce to make his conceptions mature and the performance of them admirable.

Thus has the uſe of Flowers been revived in France; and has ſtimulated the Germans to improve their Fuſil ornaments; whereby they have been inſtrumental to the conſiderable augmentation made here in Flowers, by all which we ſhall be enabled to make Flower-pieces of oval, circularly, and angulary turns, inſtead of having hitherto been confined either to ſquare or to circular Flowers. But it is feared, that Head-pieces, Facs, and Tail-pieces of Flowers will not long continue, either in England, France or Germany; conſidering that the contriving and making them up, is attended with conſiderable trouble and loſs of time; and as no allowance is made for this, it will not be ſtrange, if but few ſhall be found who will give inſtances of their fancy. But this might be remedied, were Printers to recompenſe the Compoſitor for his painful application; and then to preſerve the ſubſtance of his invention intire, for occaſional uſe.

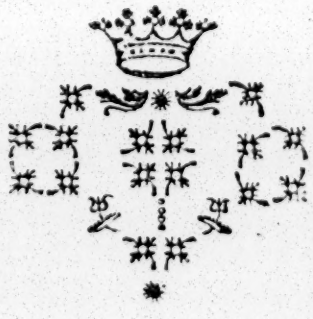
The uſe of Flowers is not confined to Ornaments over Head pages only, but they ſerve alſo, each Sort by itſelf, upon ſeveral other occaſions. Thus they are uſed in Miſcellaneous work, where a ſingle row of Flowers is put over the Head of each freſh Subject, but not where two or more are comprehended under the ſame title; which commonly have, Another, By the Same, &c. for their Head. As therefore Flowers appertain to Heads, it ought to be a rule, that a ſingle row of them ſhould be put over a Head that begins a Page, be it Part, Chapter, Article, or any other Diviſion, in Work that has its Diviſions ſeparated by Flowers.

Flowers being caſt to the uſual Bodies of Letter, their ſize ſhould be proportionable to the Face of the characters; ſince it would be as wrong to uſe Great Primer Flowers with Long Primer Letter, as it is improper to embolden the look of Great Primer by Long Primer Flowers.

Flowers being either of a rectilinear, angular, circular, or ſquare ſhape, they are uſed accordingly in making them up for Head-Pages, of whom we have in this Work introduced a few Specimens.

But as the conſtruction of Flower Head Pieces entirely depends upon the fancy of a Compoſitor, it would be preſumption in us to direct him in this point: we therefore leave the diſplaying of Flowers to his own judgment, and to the variety of materials for this purpoſe.

For want of Flowers, References and other Sorts belonging to a Fount, are ſometimes made uſe of to ſerve as well at the beginning as concluſion of work of a ſmall ſize.



THE PRINTING PRESS.

THERE are two ſorts of Preſſes in uſe, the old and the new faſhioned; the old ſort, till of late years, were the only Preſſes uſed in England, for which there can be no other reaſon given, but that Preſs-men had not reaſon ſufficient to diſtinguiſh between an excellent improved invention, and a make-ſhift ſlovenly contrivance, practiſed in the minority of the Art.

The new faſhioned Preſſes were in general uſe throughout Holland ſeveral years before their introduction among us; but, before we proceed to a particular deſcription of it, think it not improper to mention the Conſtructor of ſo excellent an improvement, whoſe Name is but little known or Memory regarded. This ingenious artiſt was WILLEM JANSEN BLAEW, of Amſterdam, a man as famous for his good Printing as for Aſtronomical and Geometrical productions.

In his early part of life he was bred up to Joinery, and, having ſerved out his time, being of an inquiſitive diſpoſition rambled to Denmark, about the time that the famous TYCHO BRAHE was eſtabliſhing his Aſtronomical Obſervatory, by whom he entertained, and under whoſe inſtructions he was employed in making Mathematical Inſtruments, in which curious art he made very conſiderable improvements; which occaſioned it to be generally reported, that all or moſt of the

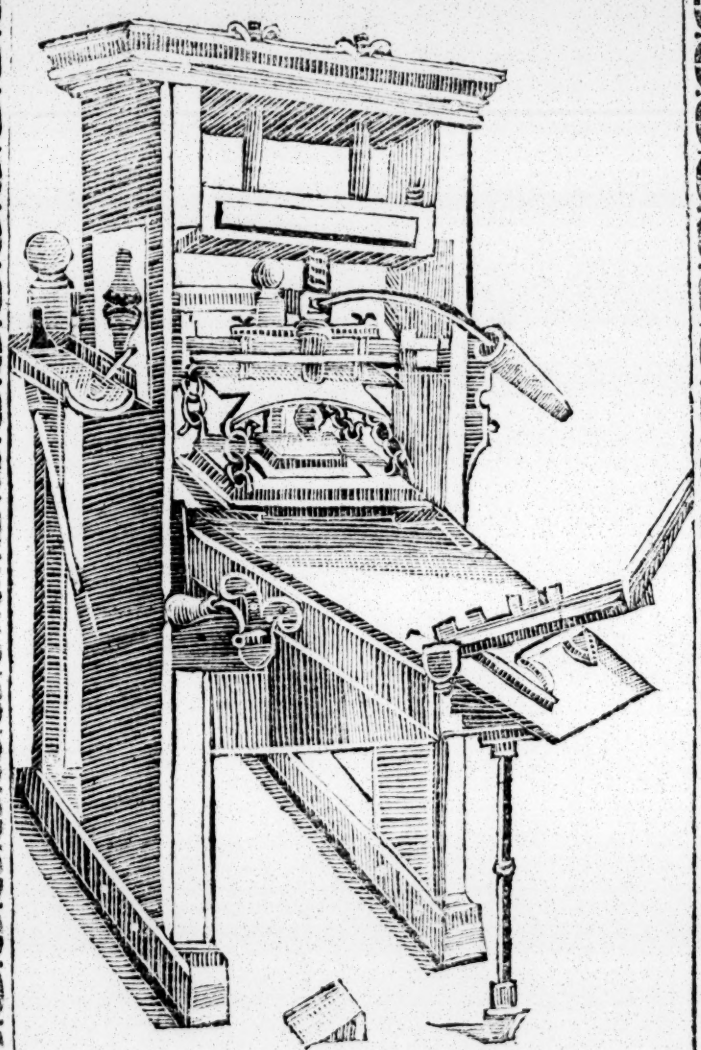
Syderal Obſervations publiſhed in TYCHO's name, were made by BLAEW, as well as the Inſtruments.

Before theſe Obſervations were publiſhed to the world, TYCHO, to gratify BLAEW, gave him the copies of them, with which he went to Amſterdam, and there practiſed the making of Globes, according to thoſe Obſervations. As his trade increaſed he found it neceſſary to deal in Geographical Maps and Books, and became ſo particularly curious in his plates, that many of the beſt Globes and Maps were engraved by himſelf; and, by his frequent connexions with Printing of books, got ſo good an inſight in the practical part of the art, that he ſet up a Printing Houſe for the tranſaction of his buſineſs; wherein he ſoon found the inconveniencies attending the ſtructure of the old Preſſes, which induced him to contrive remedies to every inconveniency, and in that ſucceeded ſo much to his expectation, that he cauſed nine of them to be made, each of whom he called by the name of one of the nine Muſes.

The excellency of the improvement ſoon became known to other Printing Houſes, which induced their proprietors to follow BLAEW's example, ſo that Preſſes of his ſtructure became, in the courſe of a few years, almoſt general throughout the Low Countries, and from thence, of late years, notwithſtanding the oppoſition of the ignorant, they have been introduced into England.

Thoſe Preſſes on the old principle are too common to need a particular account of, we ſhall therefore confine the following deſcription to thoſe of the new ſtructure.

THE PRINTING PRESS.



This Machine conſiſts of the following parts,

The Feet, Cheeks, Cap, Winter, Head, Till, Hoſe, Garter, Hooks, Spindle, Worm, Nut, Eye of the Spindle, Shank of the Spindle, Toe of the Spindle, Plattin, Bar, Handle of the Bar, Hind Poſts, Hind Rails, Wedges of the Till, Carriage, Outer Frame of the Carriage, Iron Ribs, Wooden

Wooden Ribs on which the Iron Ribs are faſtened, Stay of the Carriage, Coffin, Gutter, Plank, Gallows, Tinpans, Friſket, Points, and Point Screws.

All theſe members, by their matter, form, and poſition, contribute ſuch an aſſiſtance to the whole machine, that it becomes an engine manageable and proper for its intended purpoſe. But as the ſmallneſs of the Cut may obſcure the plain appearance of many of theſe parts; we ſhall therefore give a more diſtinct and large deſcription of every conſiderable part in the preſs; and firſt of the wood-work; in which is to be obſerved that all the framed wood-work, ſhould be made of good, fine, clean, well-ſeaſoned Oak.

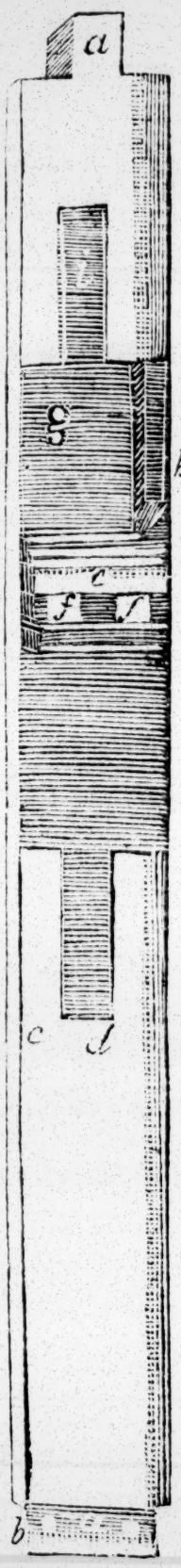
THE FEET.



The Feet are two foot nine inches and a half long, five inches deep, and ſix inches broad, and have their out-ſides tried to a true ſquare. It hath, for ornament ſake, its two ends bevil'd away in a molding, from its upper-ſide to its lower, about four inches within the ends; about four inches and three quarters within each end of each Foot is made in the middle of the breadth of the upper-ſide of the Foot, a mortiſe two inches wide, to receive the tenons of the lower end of the Cheek, and the tenon of the lower end of the Hind Poſt: the mortiſe for the Cheek is eight inches long, which is the whole breadth of the Cheek: and the mortiſe for the Hind-poſt is four inches long, which is the ſquare of the Hind-poſt.

THE CHEEKS,

Are five feet ten inches long, beſides the tenons of the top and bottom, which are eight inches broad, and four inches and an half thick. All its ſides are tryed ſquare to one another.



another. It hath a tenon at either end, its lower tenon marked *a* to enter the fore-part of the Foot, runs through the middle of the breadth of the Cheek, which therefore is made to fit the mortiſe in the Foot, and is about four inches long, and reaches within an inch of the bottom of the Foot; but the tenon at the upper end of the Cheek marked *a*, is cut a-croſs the breadth of the Cheek, and therefore can have but four inches and an half of breadth, and its thickneſs is two inches, its length is four inches; ſo that it reaches into the mortiſe in the Cap, within half an inch of the top.

In the lower-end-tenon is two holes bored, within an inch and an half of either ſide, and within an inch and an half of the ſholder, with a three quarter inch augure, to be pinned into the Feet with an iron pin.

In the middle of the upper tenon, and within an inch and an half of the ſholder, is bored another hole to pin the tenon into the Cap, alſo with an iron pin.

Between *b c* two foot and half an inch, and three foot ſeven inches of the bottom ſholder of the tenon, viz. from the top of the Winter to the under ſholder the Till reſts upon, is cut flat away into the thickneſs of the Cheek, three inches in the inſide of the Cheek; ſo that in that place the Cheek remains but an inch and an half thick: and the Cheeks are thus widened in this place, as well becauſe the duſtail tenons of the Winter may go in be-

tween

tween them as alſo the Carriage and Coffin may be made the wider.

Even with the lower ſholder of this flat cutting-in, is made a duſtail mortiſe as at *d*, to reach eight inches and an half, viz. the depth of the Winter below the ſaid ſholder. This mortiſe is three inches wide on the inſide of the Cheek, and three inches deep; but towards the inſide the Cheek, the mortiſe widens in a ſtraight line from the ſaid three inches to five inches, and ſo becomes a duſtail mortiſe. Into this duſtail mortiſe is fitted a duſtail tenon, made at each end of the Winter.

Two inches above the aforeſaid cutting-in, is another cutting-in of the ſame depth, from the inſide the Cheek as at *e*. This cutting-in is but one inch broad at the farther ſide the Cheek, and an inch and a quarter on the hither ſide the Cheek. The under ſide of this cutting-in, is ſtraight through the Cheek, viz. Square to the ſides of the Cheek: but the upper ſide of this cutting-in, is not ſquare through the Cheeks, but is one quarter of an inch higher on the fore ſide the Cheek than it is on the further ſide; ſo that a wedge of an inch at one end, and an inch and a quarter at the other end may fill this cutting-in.

At an inch within either ſide the Cheek, and an inch below this cutting-in, as at *f f*, is made a ſmall mortiſe an inch and and an half wide, to which two tenons muſt be fitted at the ends of the Till, ſo that the tenons of the Till being ſlid in through the cutting-in aforeſaid, may fall into theſe mortiſes; and a wedge being made fit to the cutting-in, may preſs upon the tenons of the Till, and force it down to keep it ſteady in its place.

Here we ſee remains a ſquare ſholder or ſubſtance of wood between two cuttings-in; but the under corner of this ſquare ſholder is for ornament-ſake bevilled away and wrought into an ogee.

At two inches above the laſt cutting-in, is another cutting-in, but this cutting-in goes not quite through the breadth of the Cheek, but ſtops at an inch and an half within the further

ſide

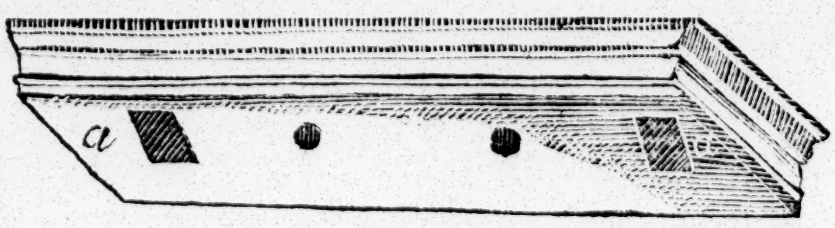
ſide the Cheek; ſo that above the Till and its wedge is another ſholder or ſubſtance of wood, whoſe upper corner is alſo bevilled away, and wrought to a molding as the former.

The laſt cutting-in is marked *g*, and is eight inches and a quarter above the ſholder of the Till, that it may eaſily contain the depth of the Head; the ſubſtance remaining is marked *b*. This cutting-in is made as deep into the thickneſs of the Cheek as the former cuttings-in are, viz. three inches; and the reaſon the Cheek is cut-in here, is, that the Cheeks may be wide enough in this place to receive the Head, and its tenons, without un-doing the Cap and Winter.

Juſt above this cutting-in is made a ſquare morteſs in the middle of the Cheek, as at *i*, it is eight inches long, and two inches and an half wide, for the tenon of the Head to play in.

Upon the fore-ſide of the Cheek is (for ornament ſake) laid a molding through the whole length of the Cheek (a ſquare at the top and bottom an inch deep excepted) it is laid on the outer ſide, and therefore can be but an inch broad; becauſe the cuttings-in on the inſide, leaves the ſubſtance or ſtuff but an inch and an half thick, and ſhould the moldings be made broader, it would be interrupted in the ſeveral cuttings-in, or elſe a ſquare of a quarter of an inch on either ſide the Molding could not be allowed.

THE CAP,



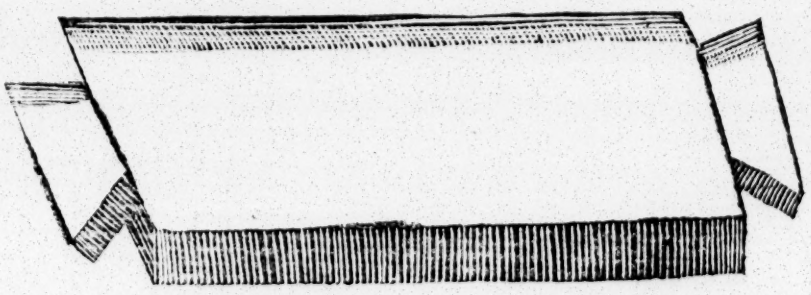
Is three foot and one inch long, four inches and an half deep, and nine inches and an half broad; but its foreſide is cut away underneath to eight inches, which is the breadth of the Cheeks. Three quarters of an inch above the bottom of the

the Cap is a ſmall facia, which ſtands even with the thickneſs of the Cheek; half an inch above that a bead-molding, projecting half an inch over the facia. Two inches above that a broad facia, alſo even with the thickneſs of the Cheeks; and an inch and a quarter above that is the upper molding made projecting an inch and an half over the two facias before mentioned, and the thickneſs of the Cheeks.

Each end of the Cap projects three inches quarter and half quarter over the Cheeks, partly for ornament, but more eſpecially that ſubſtance may be left on either end beyond the mortiſes in the Cap; and theſe two ends have the ſame molding laid on them that the fore ſide of the Cap hath.

Within two inches and half quarter of either end, on the under-ſide the Cap, is made a ſquare mortiſe two inches wide, and four inches and an half long, which is the thickneſs of the Cheek inwards, as at *a a*, to receive the top tenons of the Cheeks; which top tenons are, with an iron pin made tapering of about three quarters of an inch thick, pinned into the mortiſe of the Cap, to keep the Cheeks ſteady in their poſition.

THE WINTER.



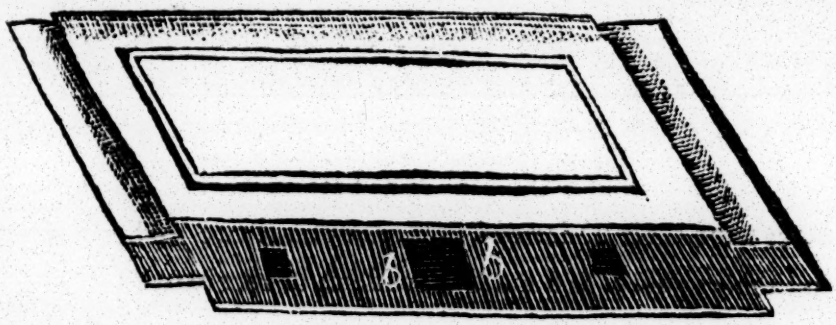
The length of the Winter beſides the tenons, is one foot nine inches and a quarter; the breadth eight inches, which is the breadth of the Cheek, and its depth nine inches; all its ſides are tried ſquare; but its two ends hath each a dovetail tenon made through the whole depth of the Winter, to fit and fall into the dovetail mortiſes made in the Cheeks: theſe dovetail

tenons

tenons are intended to do the office of a Summer, becauſe the ſpreading of the ends of theſe two tenons into the ſpreading of the mortiſes in the Cheeks, keeps the two Cheeks in a due diſtance, and hinders them from flying aſunder.

It would be very convenient to have a Summer alſo, the more firmly and ſurer to keep the Cheeks together; this Summer is only a rail tenoned, and let into mortiſes made in the inſide of the Cheeks, and ſcrewed to them. Its depth is four inches and an half, and its breadth eight inches, which is the breadth of the Cheeks.

THE HEAD.



The length of the Head beſides the tenon at either end, is one foot nine inches and one quarter of an inch; the breadth eight inches and an half, and its depth eight inches. The top, bottom and hind-ſides are tryed ſquare, but the foreſide projects half an inch over the range of the fore-ſides of the Cheeks; in which projecture is cut a table with a hollow molding about it, two inches diſtant from all the ſides of the fore-ſide of the Head: its tenons are three inches broad, and are cut down at either end, from the top to the bottom of the Head, and made fit to the mortiſes in the Cheeks, that they may ſlide tight, and yet play in them.

In the under-ſide of the Head is cut a ſquare hole, about four inches ſquare, and three inches and an half deep, into which the Braſs-Nut is to be fitted: And to keep this Nut in its place (leſt the weight of it ſhould make it fall out) is made on

either ſide the ſquare hole, at about half an inch diſtance from it, (as at *b b*) a ſquare hole quite through the top and bottom of the Head about three quarters of an inch wide; and into this ſquare hole is fitted a ſquare piece of iron to reach quite through the Head, having at its under-end a hook turned ſquare to clapſe upon the under-ſide of the Nut; and on its upper-end a male-ſcrew reaching about an inch above the upper-ſide of the Head, which by the help of a female-ſcrew made in an iron Nut, with ears to it to turn it about, draws the Claſp at the bottom of the iron Shank cloſe againſt the Nut, and ſo keeps it from falling out.

In the middle of the wide ſquare hole that the Nut is let into, is bored a round hole through the top of the Head, of about three quarters of an inch wide, for the Preſs-man to pour oil in, ſo oft as the Nut and Spindle ſhall want oiling.

At three inches from either end of the Head is bored a hole quite through the top and bottom of the Head, which holes have their under ends ſquared about two inches upwards, and theſe ſquares are made ſo wide as to receive a ſquare bar of iron three quarters of an inch ſquare; but the other part of theſe holes remain round: into theſe holes two irons are fitted called the Screws.

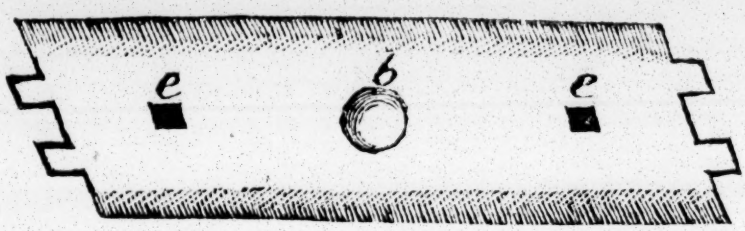
The ſhanks of theſe Screws are made ſo long as to reach through the Head and through the Cap: at the upper-end of theſe ſhanks is made male-ſcrews, and to theſe male-ſcrews, iron female-ſcrews are fitted with two ears, to twiſt them the eaſier about.

So much of theſe iron ſhanks as are to lye in the ſquare hole of the Head aforeſaid, are alſo ſquared to fit thoſe ſquare holes, that when they are fitted and put into the holes in the Head, they may not twiſt about.

To the lower-ends of theſe iron-ſhanks are made two ſquare flat heads, which are let into and buried in the under-ſide of the Head; and upon the ſholders of thoſe two flat heads, reſts the weight of the Head of the Preſs; and by the Screws at the upper

upper end of the ſhanks are hung the upper-ſide of the Cap, and ſcrewed up or let down as occaſion requires.

THE TILL,



Is a board about one inch thick, and is as the Head and Winter, one foot nine inches and a quarter long, beſides the tenons at either end; its breadth is the breadth of the Cheeks, which are eight inches. It hath two tenons at either end, each of them about an inch and an half long, and an inch and an half broad, and are made at an inch diſtance from the fore and back-ſide, ſo that a ſpace of two inches is contained in the middle of the ends between the two tenons; theſe tenons are to be laid in the mortiſes in the Cheeks.

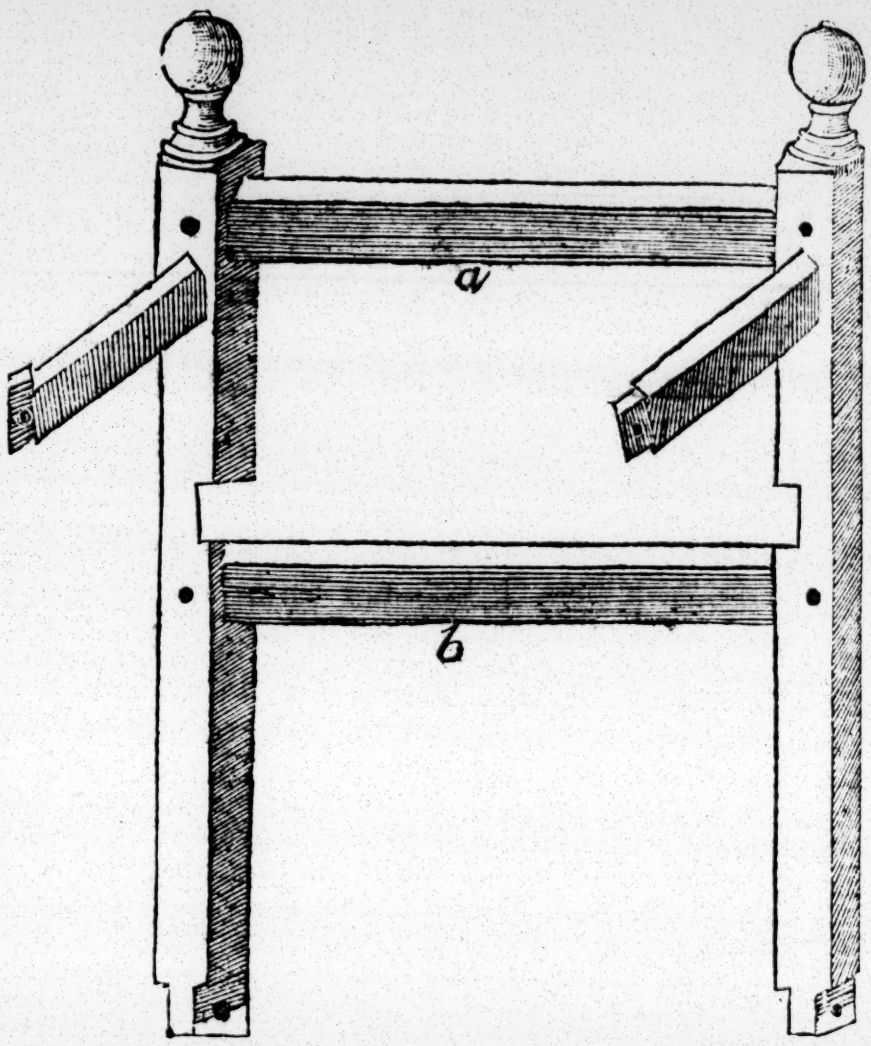
In its middle it hath a round hole about two inches and an half wide, as at *b*, for the ſhank of the Spindle to paſs through.

At ſeven inches and a quarter from either end, and in the middle between the fore and back-ſide, are made two ſquare holes through the Till, as at *e*, *e*, for the Hoſe to paſs through.

THE HIND-POSTS.

At one foot diſtance from the hind-ſides of the Cheeks are placed upright two Hind-poſts, they are three foot and four inches long beſides the tenons; which tenons are to be placed in the mortiſes in the hinder ends of the feet; their thickneſs is four inches on every ſide, and every ſide is tried ſquare; but within eight inches of the top is turned a round ball with a button on it, and a neck under it, and under that neck a ſtraight plinth or baſe: this turned work on the top is only for ornament.

There



There are ſix Rails ſitted into theſe Hind-poſts, two behind marked *a b*, one of them ſtanding with its upper ſide at two inches below the turned work; the other having its upper-ſide lying level with the upper-ſide of the Winter.

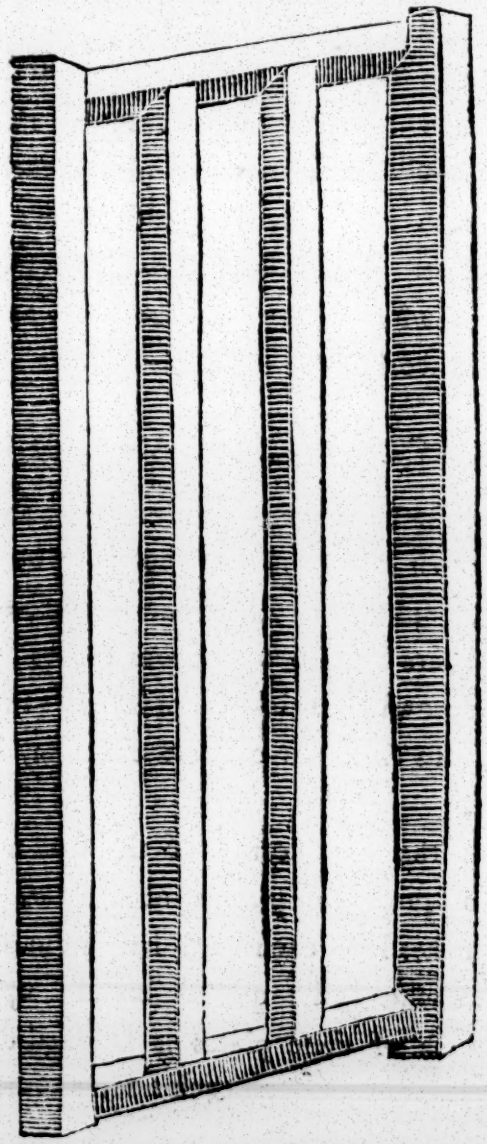
Theſe two Rails are each of them tenoned at each end, and are made ſo long, that the out-ſides of the Hind poſts may ſtand range or even with the out-ſides of the Cheeks; theſe tenons at each end are let into mortiſes made in the in-ſides of the Hind-poſts, and pinned up with half-inch wooden pins, glewed in; becauſe the two Hind-poſts need not be ſeparated for any alteration of the Preſs.

The two Side-rails on either ſide the Preſs are tenoned at each end, and let into mortiſes made in the Cheeks and Hind-

poſts,

poſts, ſo as they may ſtand range with the outer-ſides of the Cheeks and Hind-poſts; but the tenons that enter the mortiſes in the Cheeks are not pinned in with wooden pins, and glewed, becauſe they may be taken aſunder if need be; but are pinned in with iron pins, made a little tapering towards the entering end, ſo as they may be driven back when occaſion requires to alter the Preſs; and the tenons that enter the mortiſes in the Hind-poſts are faſtened in by a female-ſcrew, let in near the end of the Rail, which receives a male ſcrew thruſt through the Hind-poſts.

THE RIBS.



The

The Ribs lye within a frame of four foot five inches long, one foot eleven inches broad; its two End-rails one foot and an half thick, its Side-rails two inches and an half thick; and the breadth of the Side and End-rails two inches and an half. But the Side-rails are cut away in the in-ſide an inch and an half towards the outer ſides of the Rails, and an inch deep towards the bottom ſides of the Rails, ſo that a ſquare Cheek on either Side-rail remains. This cutting down of the Outer-rails of the Frame is made, becauſe the plank of the Carriage being but one foot eight inches and an half broad, may eaſily ſlide, and yet be gaged between theſe Cheeks of the Rail, that the Cramp-irons nailed under the Carriage Plank joggle not on either ſide off the Ribs.

Between the two Side-rails are framed into the two End-rails the two Wooden ribs two inches and an half broad, and an inch and an half thick; they are placed each at an equal diſtance from each Side-rail, and alſo at the ſame diſtance between themſelves. Upon theſe two Ribs are faſt nailed down the Iron-ribs, of which more ſhall be ſaid when we come to ſpeak of the iron-work.

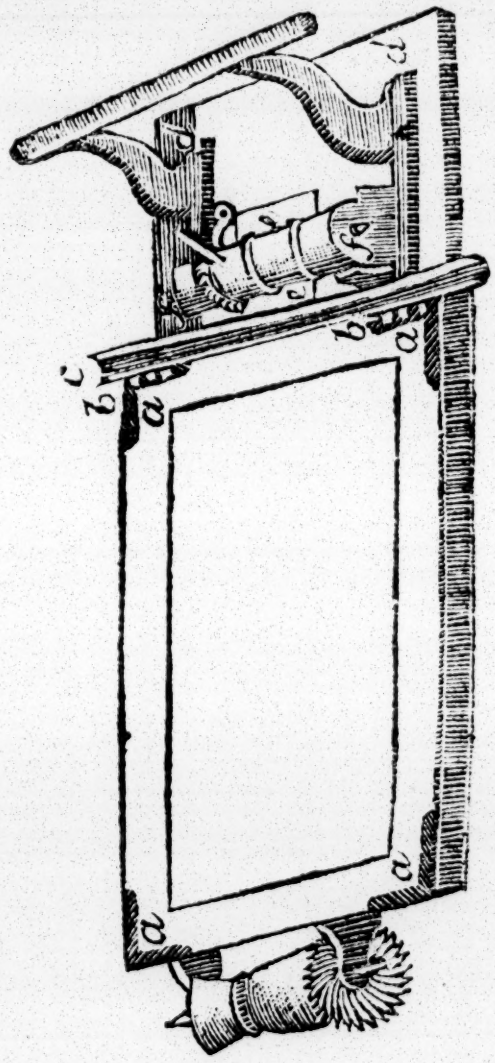
THE CARRIAGE, COFFIN AND THE PLANK.

The Plank of the Carriage is an elm plank an inch and an half thick, four foot long, and one foot eight inches and three quarters broad, upon this Plank at its fore-end is firmly nailed down a ſquare frame two foot four inches long, one foot ten inches broad, and the thickneſs of its ſides two inches and an half ſquare: this frame is called the Coffin, and in it the Stone is Bedded.

Upon each of the four corners of the Coffin is let in and faſtened down a ſquare iron plate as at *a a a a*, with return-ſides about ſix inches long each ſide, half a quarter of an inch thick, and two inches and a quarter broad; upon the upper outer-ſides of each of theſe plates is faſtened down to them with two or three rivets through each ſide, another ſtrong iron

half

half an inch deep, and whoſe outer angles only are ſquare, but the inner angles are obtuſe, as being ſloped away from the inner-angle towards the farther end of each inner-ſide, ſo as the Quoins may do the office of a wedge between each inner-ſide and the Chaſe.



The plates of theſe corners are let in on the outer-angles of the upper-ſide of the frame of the Coffin, ſo as the upper-ſides of the plates lye even with it, and are nailed down, or indeed rather rivetted down through the bottom and top-ſides of the frame of the Coffin, becauſe then the upper-ſides of the holes in the iron plates being ſquare bored (that is, made wider on the upper ſide of the plate) the ends of the ſhanks of the iron

pins

pins may be ſo battered into the ſquare-boring, that the whole ſuperficies of the plate when thus rivetted ſhall be ſmooth, or the nail-heads would hinder the free ſliding of the Quoins.

At the hinder end of the frame of the Coffin are faſtened either with ſtrong nails, rivets, or rather ſcrews, two iron half-joints, as at *b b*, which having an iron pin of almoſt half an inch over put through them, and two Match half Joints faſtened on the frame of the Tympan. Theſe two Match half Joints moving upon the iron pin aforeſaid, as on an Axis, keeps the Tympan ſo truly gaged, that it always falls down upon the Form in the ſame place, and ſo keeps the Regiſter good.

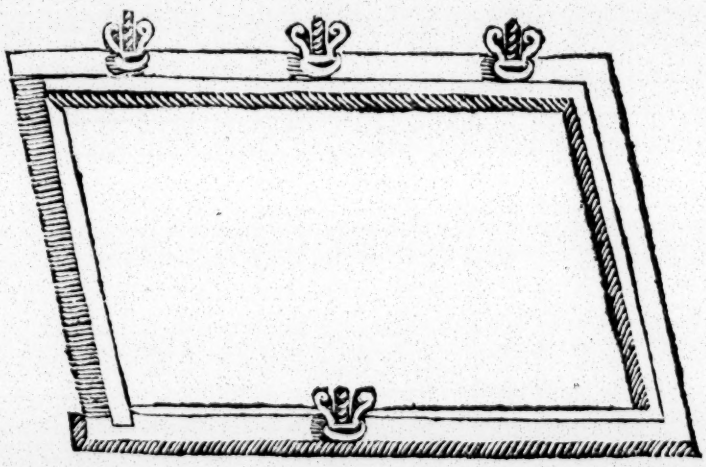
Behind the Coffin is nailed on to its out-ſide, a quarter, as at *c*; this quarter is about three inches longer than the breadth of the Coffin, it hath all its ſides two inches over, and three of them ſquare; but its upper ſide is hollowed round to a groove or gutter, an inch and an half over. This gutter is ſo nailed on, that its hither end ſtanding about an inch higher than its further end, the water that deſcends from the Tympan falling into it, is carried away on the further ſide the Coffin by the declivity of the further end of the gutter, and ſo keeps the Plank of the Carriage neat and cleanly, and preſerves it from rotting.

Parallel to the outer ſides of the hind part of the plank of the Carriage, at three inches diſtance from each ſide, is nailed down on the upper ſide of the Plank two female dovetail grooves, into which is fitted (ſo as they may ſlide) two Male duftails made on the two feet of the Gallows (as at *d d*) that the Tympan reſts upon; and by the ſliding forward or backward of theſe duftail feet, the heighth of the Tympan is raiſed or depreſſed according to the reaſon or fancy of the Preſs-man.

At three inches from the hinder rail of the Coffin, in the middle, between both ſides of the plank, is cut an hole four inches ſquare as at *e e*, and upon the hither and further ſide of this hole is faſtened down on each ſide a Stud made of wood,

wood, as at *f f*, and in the middle of theſe two Studs is made a round hole about half an inch over, to receive the two round ends of an iron pin; which iron pin, though its ends are round, is through the middle of the ſhank, ſquare; and upon that ſquare is fitted a round Wooden Roller or Barrel, with a ſholder on either ſide it, to contain ſo much of the Girt as ſhall be rolled upon it; and to one end of the Roller is faſtened an iron Circle or Wheel, having on its edge teeth cut to ſtop againſt a Clicker, when the Roller with an iron pin is turned about to ſtrain the girt.

THE TYMPAN AND INNER-TYMPAN.



The Tympan is a ſquare frame, three ſides whereof are wood, and the fourth iron. Its width is one foot eight inches, its length two foot two inches; the breadth of the wooden ſides an inch and an half, and the depth one inch.

On its ſhort wooden-ſide, which is its hind-end, at the two corners is rivetted an iron Match-joint, to be pinned on to another Half-joint faſtened on the Hind-rail of the Coffin.

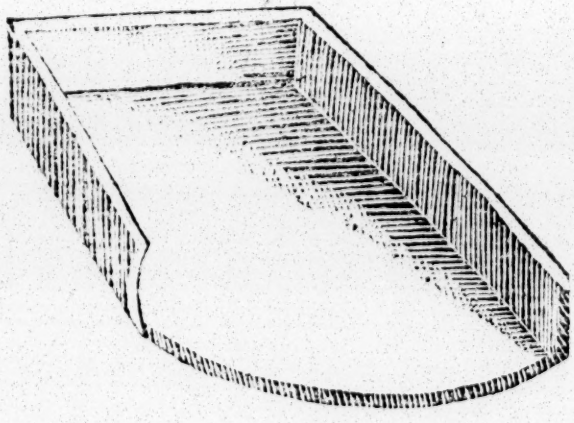
The other end, that is the fore-end of the Tympan, is made of iron, with a ſquare Socket at either end for the wooden ends of the Tympan to fit and faſten into. This iron is ſomewhat thinner and narrower than an ordinary window-caſement.

Upon the outer edge of this iron, about an inch and an half off the ends of it, is made two iron Half-joints to contain a Pin of about a quarter of an inch over, which Pin entering this half-joint, and a match half-joint made upon the Friſket, ſerves for the Friſket to move truly upon.

In the middle of each long Rail of the Tympan, is made through the top and bottom an hole half an inch ſquare, which reaches within ſix inches of either end, for the ſquare ſhanks of the Point-ſcrews to fit into.

Into the inner-ſide of this Tympan is fitted the Inner-Tympan, whoſe three ſides are alſo made of wood, and its fourth ſide of iron, as the Tympan, but without joints: it is made ſo much ſhorter than the Outer-Tympan, that the outer edge of the iron of the Inner-Tympan may lye within the inner edge of the iron of the Outer-Tympan; and it is made ſo much narrower than the inſide of the Tympan, that a convenient ſpace may be allowed to paſſe a Vellum between the inſide of the Tympan, and the outſide of the Inner Tympan.

THE INK-BLOCK.



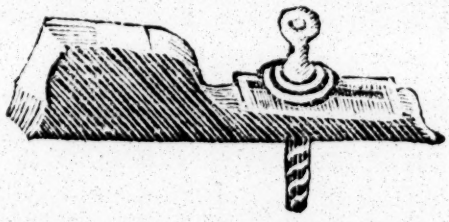
To the Rail between the hither Cheek and Hind-poſt is faſtened the Ink-block, which is a beech board about thirteen inches long, nine inches broad, and commonly about two inches thick, and hath the left hand outer corner of it cut away; it is incloſed on its further and inner-ſides, and a little above half the hither-ſide, with a board about three quarters of

of an inch thick, and two inches and an half above the upper-ſide the board of the Ink-block.

The Brayer is made of Beech. It is turned round on the ſides, and flat on the bottom; its length is about three inches, and its diameter about two inches and an half; it hath an handle to it about four inches long. Its office is to rub and mingle the Ink on the Ink-block well together.

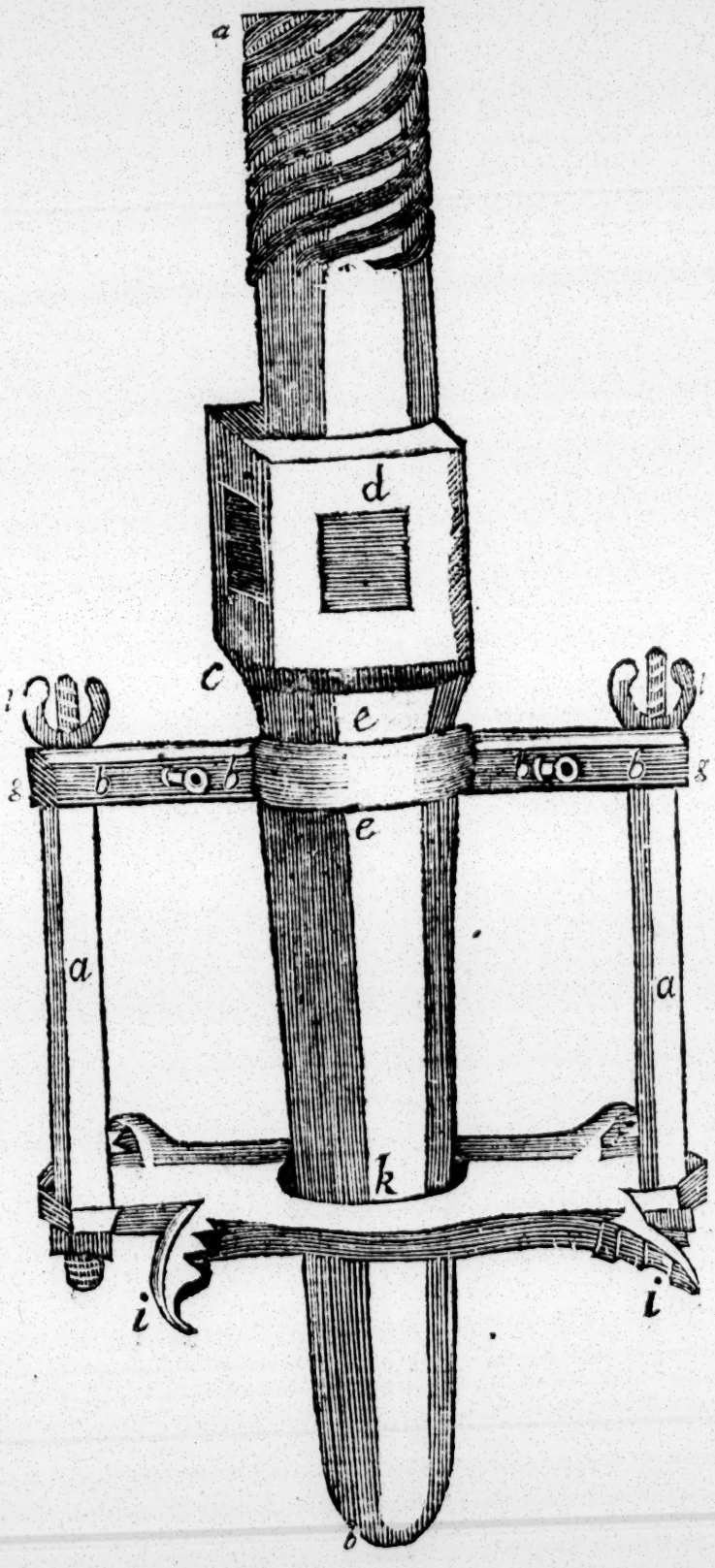
The Slice is a little thin Iron Shovel about three or four inches broad, and five inches long; it hath an handle to it of about ſeven inches long. Near the Shovel through the handle is fitted a ſmall iron of about two inches long, ſtanding perpendicular to both the ſides of the handle, and is about the thickneſs of a ſmall curtain-rod.

THE CATCH OF THE BAR,



Is a piece of wood two inches thick, four inches broad, and ten inches long; the top of it is a little beviled or ſloped off, that the Bar may by its Spring fly up the bevil till it ſtick. This bevil projects three inches over its ſtraight ſhank; through the fore and back-ſide, is a mortiſe made from within an inch of the rounding to an inch and an half of the bottom. This mortiſe is three quarters of an inch wide, and hath an iron pin with a ſhoulder at one end fitted to it, ſo as it may ſlide from one end of the mortiſe to the other. At the other end of the iron pin is made a male-ſcrew, which enters into a female iron ſcrew let into the further Cheek of the Preſs; ſo that the Catch may be ſcrewed cloſe to the Cheek.

THE SPINDLE.



From

From the top to the toe of the Spindle is ſixteen inches and a half, the length of the cilinder the Worms are cut upon is three inches and a quarter, and the diameter of that cilinder two inches and a quarter; between the bottom of the Worms and top of the cube one inch and an half; the cube is two inches and three quarters; the ſquare Eye in the middle of the cube is an inch and a quarter through all the ſides of the cube; one inch under the cube is the Neck of the Spindle, whoſe diameter is two inches, it is one inch between the two ſhoulders, viz. the upper and under ſhoulders of the Neck, ſo that the cilinder of the Neck is one inch long; the very bottom of the Spindle is called the Toe, it is made of an hemiſpherical form, and about one inch in diameter; this Toe ſhould be made of Steel, and well tempered, that by long or careleſs uſage the point of preſſure wear not towards one ſide of the Toe, but may remain in the axis of the Spindle.

The Worms for Printing-Preſs Spindles muſt be projected with ſuch declivity, as that they may come down at an aſſigned progreſs of the Bar.

The aſſigned progreſs may be various, and yet the Spindle do its office: for if the Cheeks of the Preſs ſtand wide aſunder, the ſweep or progreſs of the ſame Bar will be greater than if they ſtand nearer together.

It is confirmed upon good conſideration and reaſon, as well as conſtant experience, that in a whole revolution of the Spindle in the Nut, the Toe does and ought to come down two inches and an half; but the Spindle in work ſeldom makes above one quarter of a revolution at one Pull, in which ſweep it comes down but half an inch and half a quarter of an inch; and the reaſon to be given for this coming down, is the ſqueezing of the ſeveral parts in the Preſs, ſubject to ſqueeze between the morteſſes of the Winter and the morteſſes the Head works in; and every joynt between theſe are ſubject to ſqueeze by the force of a Pull. As firſt, the Winter may ſqueeze down into its morteſs one third part of the thickneſs of a Scabbord.

Secondly,

Secondly, the Ribs ſqueeze cloſer to the Winter one Scabbord. Thirdly, the Iron-Ribs to the wooden Ribs one Scabbord. Fourthly, the Cramp-Irons to the Plank of the Coffin one Scabbord. Fifthly, the Plank itſelf half a Scabbord. Sixthly, the Stone to the Plank one Scabbord. Seventhly, the Form to the Stone half a Scabbord. Eighthly, the Juſtifyers in the morteſs of the Head three Scabbords. Ninthly, the Nut in the Head one Scabbord. Tenthly, the Paper, Tympans and Blankets two Scabbords. Eleventhly, play for the irons of the Tympans four Scabbords. Altogether make fifteen Scabbords and one third part of a Scabbord thick, which by allowing two Scabbords to make a Nonpareil, one hundred and fifty Nonpareils to make one foot, gives twelve and an half Nonpareils for an inch; and conſequently twenty five Scabbords for an inch; ſo by proportion, fifteen Scabbords and one third part of a Scabbord, gives five eighth parts of an inch, and a very ſmall matter more, which is juſt ſo much as the Toe of the Spindle comes down in a quarter of a revolution.

This is the reaſon that the coming down of the Toe ought to be juſt thus much; for ſhould it be leſs, the natural ſpring that all theſe joynts have, when they are unſqueezed, would mount the irons of the Tympans ſo high, that it would be troubleſome and tedious for the Preſs-man to run them under the Plattin, unleſs the Cheeks ſtood wider aſunder, and conſequently every ſweep of the Bar in a Pull exceed a quarter of a revolution; which would be both laborious for the Preſs-man, and would hinder his uſual riddance of work.

There is a notion vulgarly accepted among work-men, that the Spindle will riſe more or leſs for the number of Worms winding about the cilinder; for they think, or at leaſt by tradition are taught to ſay, that a Three-Wormed Spindle comes faſter and lower down than a Four-Wormed Spindle: but the opinion is falſe; for if a Spindle were made but with a Single-Worm, and ſhould have this meaſure, viz. two inches and an half ſet off from the top, and a Worm cut to make a

revolution

revolution to this meaſure, it would come down juſt as faſt, and as low, as if there were two, three, four, five or ſix Worms, &c. cut in the ſame meaſure: for indeed, the number of Worms are only made to preſerve the Worms of the Spindle and Nut from wearing each other out the faſter; for if the whole ſtreſs of a Pull ſhould bear againſt the ſholder of a ſingle Worm, it would wear and ſhake in the Nut ſooner by half than if the ſtreſs ſhould be borne by the ſholders of two Worms; and ſo proportionably for three, four, five Worms, &c.

But the reaſon why four Worms are generally made upon the Spindle, is becauſe the diameters of the Spindle are generally of this propoſed ſize, and therefore a convenient ſtrength of mettal may be had on this ſize for four Worms; but ſhould the diameter of the Spindle be ſmaller, as they ſometimes are when the Preſs is deſigned for ſmall work, only three Worms will be a properer number than four; becauſe when the diameter is ſmall, the thickneſs of the Worms would alſo prove ſmall, and by the ſtreſs of a Pull would be more ſubject to break or tear the Worms either of the Spindle or Nut.

THE HOSE, GARTER, AND HOSE-HOOKS.

The Hoſe are the upright irons, at *a a*, they are about three quarters of an inch ſquare, both their ends have male-ſcrews on them; the lower end is fitted into a ſquare hole made at the parting of the Hoſe-hooks, which by a ſquare Nut with a female ſcrew in it, is ſcrewed tight up to them; their upper ends are let into ſquare holes made at the ends of the Garter, and by Nuts with female ſcrews in them, and ears to turn them about, as at *l l*, are drawn up higher if the Plattin is looſe; or elſe to let down lower if too tight. Theſe upper ſcrews are called the Hoſe Screws.

The Garter, but more properly the Collar, marked *b b*, is the round Hoop encompaſſing the flat groove or neck of the ſhank of the Spindle, at *e e*; this round hoop is made of two half

half round hoops, having in a diametrical line without the hoop ſquare irons of the ſame piece proceeding from them, and ſtanding out as far as *g g*. Theſe irons are ſo let into each other, that they comply and range with the ſquare ſholders at both ends, wherein ſquare holes are made at the ends of the Hoſe. They are ſcrewed together with two ſmall ſcrews, as at *b b*.

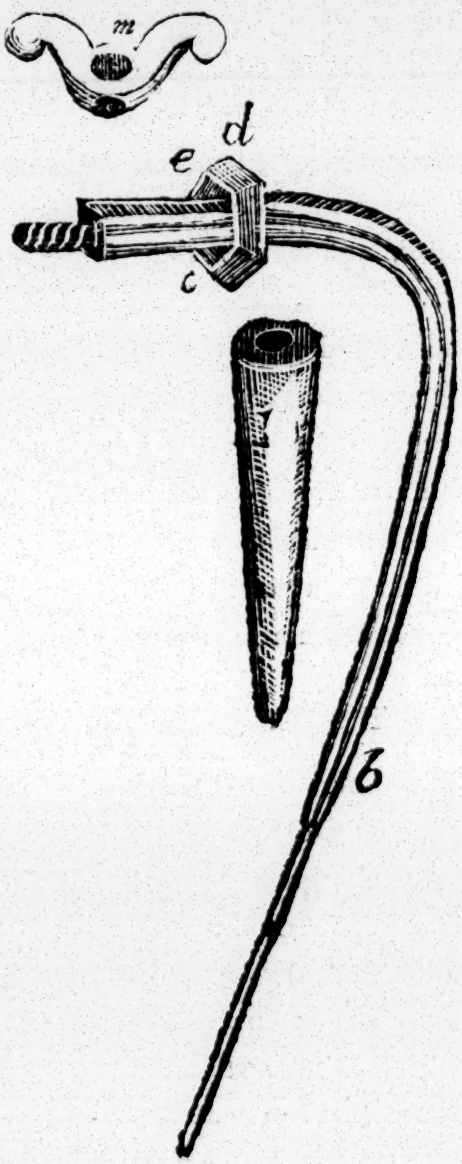
The four Hoſe-hooks are marked *i i i i*. They proceed from two branches of an iron hoop at *k* encompaſſing the lower end of the Spindle, on either corner of the branch, and have notches filled in their outer-ſides; which notches are to contain ſeveral turns of Cord in each notch; the Cord being alſo faſtened to the hooks on the Plattin, holds the Plattin tight to the Hooks of the Hoſe.

THE BAR.

This Bar is iron, containing in length about two foot eight inches and an half, from *a* to *b*, and its greateſt thickneſs, except the ſholder, an inch and a quarter; the end *a* hath a male ſcrew about an inch diameter and an inch long, to which a Nut with a female ſcrew in it as at *m* is fitted. The iron Nut in which this female ſcrew is made, muſt be very ſtrong, viz. at leaſt an inch thick, and an inch and three quarters in diameter; in two oppoſite ſides of it is made two ears, which muſt alſo be very ſtrong, becauſe they muſt with heavy blows be knocked upon to draw the ſholder of the ſquare ſhank on the Bar, when the ſquare pin is in the Eye of the Spindle cloſe and ſteady up to the cube on the Spindle. The ſquare pin of the Bar marked *c* is made to fit juſt into the Eye, through the middle of the cube of the Spindle: on the hither end of this ſquare pin is made a ſholder or ſtop, as at *d*. This ſholder muſt be filed exactly flat on all its four in-ſides, that they may be drawn cloſe and tight up to any flat ſide of the cube on the Spindle; it is two inches ſquare, that it may be drawn the firmer, and ſtop the ſteadier againſt any of the

flat

flat ſides of the ſaid cube, when it is hard drawn by the ſtrength of the female ſcrew in the aforeſaid Nut at *c*. The thickneſs from *d* to *e* of this ſholder is about three quarters of an inch, and is beviled off towards the Handle of the Bar with a ſmall molding.



The ſubſtance of this Bar, is about an inch and a quarter; but its corners are all the way flatted down till within five inches of the end: and from theſe five inches to the end, it is tapered away, that the Wooden Handle may be the ſtronger forced and faſtened upon it.

About four inches off the ſholder, the Bar is bowed beyond a right angle, yet not with an angle, but a bow, which therefore lies ready to the Preſs-man's hand, that he may catch at it to draw the Wooden Handle of the Bar within his reach.

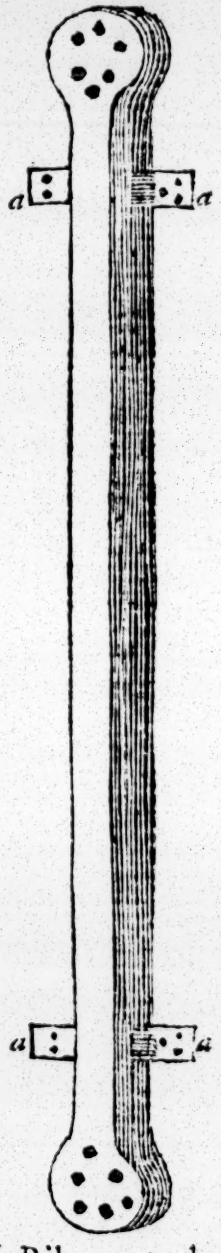
This Wood Handle with long working often grows looſe; but then it is with hard blows on the end of it forced on again, which often ſplits the Wood Handle and looſens the ſquare pin at the other end of the Bar, in the Eye of the Spindle: to remedy which inconvenience, it is neceſſary to weld a piece of a curtain rod as long as the Wood Handle of the Bar, to the end of the iron Bar, and make a male ſcrew at the other end with a female ſcrew to fit it; then bore an hole quite through the Wood Handle, and turn the very end of the Wood Handle with a ſmall hollow in it flat at the bottom, and deep enough to bury the iron Nut on the end of the curtain rod, and when this curtain rod was put through the hollow in the Wood Handle and ſcrewed faſt to it at the end, it keeps the Wood Handle, from flying off; or if it looſened, by twiſting the Nut once or twice more about, it will faſten again.

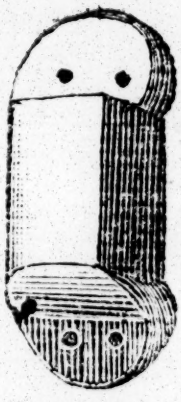
THE RIBS,

Are made of four-ſquare irons the length of the Wood Ribs and End Rails, which are four foot five inches long, and three quarters of an inch ſquare; only one end is battered to about a quarter of an inch thick, and about two inches and an half broad, in which battering four or five holes are punched for the nailing it down to the Hind Rail of the Wood Ribs. The fore end is alſo battered down as the hind end, but bound downwards to a ſquare, that it may be nailed down on the outer ſide of the Fore Rail of the Wood Ribs.

Into the bottom of theſe Ribs; within nine inches of the middle, on either ſide is made two female dovetails about three quarters of an inch broad, and half a quarter of an inch thick, which female dovetails have male dovetails as at *a a a a*, fitted ſtiff into them, about an inch and three quarters

ters long; and these male dovetails have an hole punched at either end, that when they are fitted into the female dove tails in the Ribs, they may in these holes be nailed down the firmer to the Wood Ribs.





These Ribs are to be between the upper and the under side exactly of an equal thickness and both to lie exactly horizontal in straight lines: for irregularities will both mount and sink the Cramp-Irons, and make them Run rumbling upon the ribs.

The

The upper ſides of theſe Ribs muſt be purely ſmooth filed and poliſhed, and the edges a little beviled roundiſh away, that they may be ſomewhat arching at the top; becauſe then the Cramp-Irons, run more eaſily and tickliſh over them.

The Cramp-Irons are an inch and an half long beſides the battering down at both ends as the Ribs were; they have three holes punched in each battering down, to nail them to the Plank of the Coffin; they are about half an inch deep, and one quarter and an half thick; their upper ſides are ſmoothed and rounded away as the Ribs.

THE SPINDLE FOR THE ROUNCE.

The Axis or Spindle is a ſtraight bar of iron about three quarters of an inch ſquare, and is about three inches longer than the whole breadth of the frame of the Ribs, viz. two foot two inches. The further end of it is filed to a round pin as at *a*, three quarters of an inch long, and three quarters of an inch in diameter, the hither end is filed away to ſuch another round pin, but is two inches and a quarter long as at *b*, at an inch and a quarter from this end is filed a ſquare pin three quarters of an inch long, and within half an inch of the end is filed another round pin, which hath another male ſcrew on it, to which is fitted a ſquare iron Nut with a female ſcrew in it.

On the ſquare pin is fitted a Winch ſomewhat in form like a jack winch, but much ſtronger; the Eye of which is fitted upon the ſquare aforeſaid, and ſcrewed up tight with a female ſcrew. On the ſtraight ſhank of this winch is fitted the Rounce, marked *c*.

The

The round ends of this Axis are hung up in two iron ſockets as at *cc*, faſtened with nails (but more properly with ſcrews) on the outſide the wooden frame of the Ribs.

The Girt Barrel is turned of a piece of maple or alder-wood, of ſuch a length, that it may play eaſily between the two wooden Ribs; and of ſuch a diameter, that in one revolution of it, ſuch a length of Girt may wind about it as ſhall be equal to half the length contained between the fore-end iron or the Tympan, and the inſide of the rail of the Inner-Tympan; becauſe two revolutions of this Barrel muſt move the Carriage this length of ſpace.

This Barrel is fitted and faſtened upon the iron Axis, at ſuch a diſtance from either end, that it may move round between the wooden Ribs aforeſaid.

THE PRESS STONE.

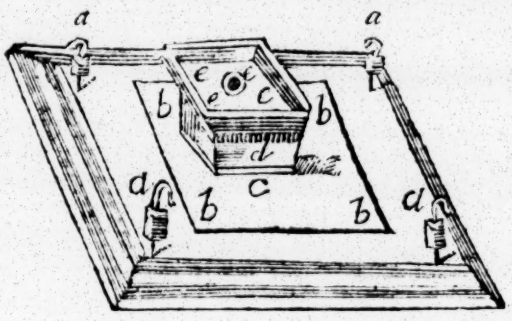
The Preſs-Stone ſhould be marble, though ſometimes Maſter Printers make ſhift with purbeck, either becauſe they can buy them cheaper, or elſe becauſe they can neither diſtinguiſh them by their appearance, or know their different worths.

Its thickneſs muſt be all the way throughout equal, and ought to be within one half quarter of an inch the depth of the inſide of the Coffin; becauſe the matter it is bedded in will raiſe it high enough. Its length and breadth muſt be about half an inch leſs than the length and breadth of the inſide of the Coffin: becauſe Juſtifiers of wood, the length of every ſide, and almoſt the depth of the Stone, muſt be thruſt between the inſides of the Coffin and the outſides of the Stone, to wedge it tight and ſteddy in its place, after the Preſs-man has Bedded it. Its upper ſide, or face, muſt be exactly ſtraight and ſmooth.

We have given you this deſcription of the Preſs Stone, becauſe they are thus generally uſed in all Printing-Houſes: but as there is ſo much trouble, charge and vexation with the often breaking of Stones, either through the careleſſneſs or unſkilfulneſs

unſkilfulneſs (or both) of Preſs-men, that neceſſity compelled an ingenious workman to conſider how he might leave them off; and by long experience he found, that a piece of lignum vitæ, or mahogany, of the ſame ſize, and truly wrought, performs the office of a Stone in all reſpects.

THE PLATTIN.



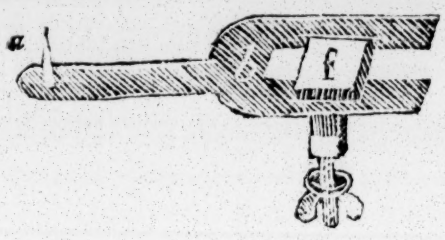
The Plattin is commonly made of beech plank, but it is much better of mahogany, two inches and an half thick, its length about fourteen inches, and its breadth about nine inches. Its ſides are tried ſquare, and the face or under ſide of the Plattin planed exactly ſtraight and ſmooth. Near the four corners on the upper ſide, it hath four iron hooks as at *a a a a*, whoſe ſhanks are wormed in.

In the middle of the upper ſide is let in and faſtened an iron plate called the Plattin Plate, as *b b b b*, a quarter of an inch thick, ſix inches long, and four inches broad; in the middle of this plate is made a ſquare iron frame about half an inch high, and half an inch broad, as at *c*. Into this ſquare frame is fitted the Stud of the Plattin Pan, ſo as it may ſtand ſteddy, and yet to be taken out and put in as occaſion may require.

This Stud, marked *d*, is about an inch thick, and then ſpreads wider and wider to the top (at *e e e e*) of it, till it becomes about two inches and an half wide; and the ſides of this ſpreading being but about half a quarter of an inch thick, makes the pan. In the middle of the bottom of this pan is a ſmall center hole punched for the toe of the ſpindle to work in.

THE

THE POINTS AND POINT SCREWS.



The Points are made of iron plates, about the thickneſs of a halfpenny; at the end of this plate, as at *a*, ſtands upright the Point. This Point is made of a piece of ſmall wire, about a quarter and half of an inch high, and hath its lower end filed away to a ſmall ſhank, about twice the length of the thickneſs of the plate, ſo that a ſholder may remain. This ſmall ſhank is fitted into a ſmall hole made near the end of the plate, and rivetted on the other ſide. At the other end of the plate is filed a long ſquare notch in the plate as at *b*, a quarter and half quarter inch wide, to receive the ſquare ſhank of the Point Screws.

The Point Screw, marked *f*, is made of iron; it hath a thin head about an inch ſquare, and a ſquare ſhank juſt under the head, an inch deep, and almoſt quarter and half quarter inch ſquare, that the ſquare notch in the hinder end of the plate may ſlide on it from end to end of the notch: under this ſquare ſhank is a round pin filed with a male ſcrew upon it, to which is fitted a Nut with a female ſcrew in it, and ears on its outſide to twiſt about, and draw the head of the ſhank cloſe down to the Tympan, and ſo hold the Point Plate faſt in its place.

THE FOOT-STEP, GIRTS, STAYS OF THE CARRIAGE, AND FRISKET.

The Foot Step is an inch-board about a foot broad, and ſixteen inches long. This board is nailed upon a piece of timber about ſeven or eight inches high, and is bevil'd away on its upper-ſide, as is alſo the board on its under-ſide at its hither end,

end, that the board may ſtand aſlope upon the floor. It is placed faſt on the floor under the carriage of the preſs. Its office ſhall be ſhewed when we come to treat of the exerciſe of the Preſs-man.

Girts are thongs of leather, cut out of the back of an horſe-hide, or a bull's hide, ſometimes an hog's hide. They are about an inch and an half, or an inch and three quarters broad. Two of them are uſed to carry the Carriage out and in. Theſe two have each of them one of their ends nailed to the Barrel on the Spindle of the Rounce, and the other ends nailed to the Barrel behind the Carriage in the Plank of the Coffin, and to the Barrel on the fore end of the frame of the Coffin.

The Stay of the Carriage is ſometimes a piece of the ſame Girt faſtened to the outſide of the further Cheek, and to the further hinder ſide of the frame of the Carriage. It is faſtened at ſuch a length by the Preſs-man, that the Carriage may ride ſo far out, as that the irons of the Tympan may juſt riſe free and clear off the foreſide of the Plattin.

Another way to ſtay the Carriage is to let an iron pin into the upper-ſide of the further rail of the frame of the Ribs, juſt in the place where the further hinder rail of the Carriage ſtands projecting over the Rib Rail, when the iron of the Tympan may juſt riſe free from the fore ſide of the Plattin; for then that projecting will ſtop againſt the iron pin.

The Stay of the Friſket is made by faſtening a batten upon the middle of the top ſide of the Cap, and by faſtening a batten to the former batten perpendicularly downwards, juſt at ſuch a diſtance, that the upper ſide of the Friſket may ſtop againſt it when it is turned up juſt a little beyond a perpendicular. When a Preſs ſtands at a convenient diſtance from a wall, that wall, performs the office of the aforeſaid Stay.

Ball-Stocks are turned of Alder or Maple. They are about ſeven inches in diameter, and have their under ſide turned hollow, to contain the greater quantity of Wool or Hair, to keep the Ball-Leathers plump the longer.

In

In the foregoing Pages we have given an Acconnt of the Preſs, wherein we have obliged our Readers with all its ſeparate parts; we ſhall now proceed with the Practical Part of that Branch, before we ſay any thing relative to the Compoſitors.

THE Printing-Preſs that a Preſs-man works at is a machine invented upon mature conſideration of mechanic powers, deduced from geometric principles; and therefore a Preſs-man, endowed with a competency of the inventor's genius, will not only find great ſatisfaction in the contemplation of the harmonious deſign and make of a Preſs, but as often as any member, or part of it is out of order, he will know how to remedy any deficiency in it. This alone will intitle him to be an underſtanding Preſs-man: But his care and ſerious induſtry in the manual performance of his taſk, muſt give him the reputation of a good and curious workman.

An underſtanding Preſs-man knows not only how to direct a Printer's joyner to ſet up and faſten a Preſs when it is made, but alſo how to give a ſtrange joyner and ſmith inſtructions to make a Preſs, and all its parts, in a ſymmetrical proportion to any ſize, if in a ſtrange place he ſhall have occaſion to uſe it. It being not only a care incumbent upon him, but a curioſity he ſhould aſſume to himſelf, to direct and ſee the joyner ſet and faſten it in a ſteady and practical poſition; We will ſuppoſe a ſtrange joyner, and not a printer's joyner, who generally by their conſtant converſation in printers work, do or ought to know as much of ſetting-up a Preſs as the Preſs-man himſelf.

The joyner therefore having ſet together the frame, viz. the Cheeks, Feet, Cap, Head, Till, Winter, Hind-Poſts, Ribs, Carriage, &c. the Preſs-man directs, and ſees him perform as follows. Before the Head is put into its place, the Preſs-man beſmears the whole tenoned ends and tenons well with ſoap or greaſe, and alſo the Mortiſes the Head ſlides in, and ſo much

of the Cheeks as the ends of the Head works againſt, that the Head may the eaſier work up and down.

He alſo before the Carriage is laid on the Ribs, beſmears the two edges of the Plank and the under ſide of the Coffin well with ſoap or greaſe; and the like he does by the inſide of the Wooden Ribs, that they may ſlide the eaſier beſide each other.

Now to return to the joyner. The Preſs-man, I ſay, directs and ſees him place the Feet upon an Horizontal Level Floor, to erect the Cheeks perpendicularly upright, to place the Stays or Braces ſo as the Preſs may be kept in the moſt ſteady and ſtable poſition, as well to give a check to the force of the hardeſt Pull he makes, as to the hardeſt knock the bar ſhall make againſt the farther Cheek, if by chance it ſlip out of the Preſs-man's hand.

This conſideration may direct him to place one Brace againſt the end of the Cap that hangs over the hither Check, and in a range parallel with the fore and hind ſide of the Cap: for the more a Brace ſtands aſlope to the two parallel ſides, the leſs it reſiſts a force offered to the end of them, viz. the hither end of the Cap, which is one main Stay to the whole Preſs.

If he places another Brace againſt the hinder corner of the farther end of the Cap, it will reſiſt the Spring of the Bar, when it ſlip-out of the Preſs-man's hand.

And if he places two other Braces, one againſt the hither corner of the hind-ſide of the Cap, and the other againſt the farther corner of the fore-ſide of the Cap, the Preſs will be ſufficiently Braced-up, if the room will afford convenience to place the farther end of the Braces againſt it.

By convenience is meant a firm ſolidity to place the end of the Braces againſt, be it either a ſtone-wall, brick-wall, or ſome principal poſt, or a girder, &c. that will not ſtart or tremble at the force of a Pull.

The Braces ought to be ſtraight, and of ſubſtance ſtrong enough proportionable to their length: and if convenience will allow it to be fixed in ſuch a poſition that they ſtand as the

the ſame ſtraight line with the upper ſurface of the Cap, viz. that the farther end of the Brace neither dips lower or mounts higher than the upper ſide of the Cap. Neither ought the Brace, though thus placed, to ſtand aſlope or aſkew, that is, make unequal angles with the ſide of the Cap it is faſtened to, but it ought to ſtand ſquare, and make right angles with the reſpective ſide of the Cap; becauſe in thoſe poſitions the Braces beſt reſiſts the force of continued Pulls.

But though this be, by the rules of architecture, the ſtrongeſt, firmeſt, and moſt conciſe method for Bracing-up a Preſs, yet the room the Preſs is to ſtand in will not always admit of convenience to place the Braces thus: therefore the Preſs-man ought to conſider the conveniences of the room, both for the places to fit the Braces to, and the poſitions to ſet the Braces in; placing his Braces as correſpondent as he can to theſe rules.

If he doubts the crazy make of the Winter, he will cauſe two Battens of three or four inches broad, and a full inch thick, to be nailed cloſe to the outer ſides of the feet of the Preſs, which will both ſtrengthen the Winter, and keep the lower part of the Cheeks from flying out, and alſo hinder the Preſs from working into a twiſting poſition.

Joyners that work for Printers have got a cuſtom to place a ſtrong piece of timber between the middle of the Cap and the ceiling or roof of the room, which can do no ſervice there, unleſs they intend to ſupport the roof: for the weight of the Preſs alone will keep it cloſe to the floor, and the ſtrength of ſtuff between the mortiſes in the Cheeks and the ends of them, are intended to be made ſtrong enough to reſiſt the riſing of the Head: for ſhould that ſtrength of ſtuff ſtart, neither their ſtrong piece of timber, nor the ſtrength of the roof, would reſiſt the riſing of the Head: but Head and Cap, and timber and roof too, would all ſtart together. For indeed the ſtrength of ſtuff between the mortiſes that the tenons of the Head

works

works in, and the upper ends of the Cheeks, and the ſtrength of ſtuff between the mortiſes that the tenons of the Winter lyes in, and the lower ends of the Cheeks, reſiſt the whole ſtrength of the working of the Spindle out of its Nut. So that the Cap ſuffers no preſſure upwards or the Feet downwards, unleſs the force of the Spindle break the ſtrength of ſtuff between the Head and the upper ends of the Cheeks, or the ſtrength of ſtuff between the Winter and the lower ends of the Cheeks.

The Preſs being thus far faſtened, the Carriage is laid on; and if the joyner performs his work well in making the Wood work, it will at firſt lie exactly horizontal; if not, it muſt be mended where it is amiſs, before the Preſs-man can lay the Stone; and before the Stay of the Carriage can be fitted under the end of the Ribs.

LAYING OR BEDDING THE STONE.

We will ſuppoſe the wood Ribs to lie on the Winter exactly flat and horizontal, therefore the Preſs-man now Lays the Stone: If the Stone be all the way of an equal thickneſs between the Face and the bottom, he may Bed or Lay it upon ſo many large Sheets of brown paper as will raiſe the Face about a Brevier above the ſuperficies of the Coffin, and the Stone will do good ſervice.

Or he may Bed or Lay it on bran; which indeed is frequently done, as follows:

He graſps an handful of bran and lays it down at the hither corner of the Coffin on his left hand, and it will form itſelf into a ſmall Hillock; then he takes another handful of bran, and lays that down in the ſame manner near the firſt, towards the further ſide, and ſo a third, &c. towards the further ſide, till he has filled the whole breadth of the Coffin. Then he in like manner lays another row of Hillocks, beginning at the hither ſide of the Coffin; and ſo a third and fourth row, &c.

till

till the length of the Coffin is filled as well as the breadth: then with a Riglet he drives the tops of theſe Hillocks into the valleys between them, to ſpread the bran into an equal thickneſs in the whole Coffin, which done, he lays the Stone upon it.

But in this caſe he conſiders to lay ſo much bran thus into the Coffin as may make the Face of the Stone riſe about a Great Primer higher than the ſuperficies of the Coffin: For elſe he muſt take all his bran out again, and new-lay his Hillocks, making them bigger or leſs, till he have fitted the Face of the Stone, to lie about a Great Primer, as aforeſaid, higher than the ſuperficies of the Coffin.

But if it be a thin Stone, or a Purbeck or Portland Stone, it is great odds if it be thus Laid, but it breaks with the firſt Pull: therefore theſe Stones are often Laid or Bedded with plaiſter of Paris, which before it hatdens, will of itſelf run into an horizontal poſition.

This plaiſter of Paris is tempered with fair water to a thin conſiſtence, and ſuch a quantity is put into the Coffin as may raiſe the Face of the Stone about a ſcabbord higher than the ſuperficies of the Coffin.

The different matter the Stone is Laid on, is the reaſon why the Face is Laid of different heights above the ſuperficies of the Coffin: for by the force of a Pull about a dozen ſheets of brown paper may be ſqueezed cloſer by a Brevier Body, which brings the Face of the Stone into the ſame level with the ſuperficies of the Coffin. And bran ſqueezes much more. But plaiſter of Paris not at all.

When he Lays the Stone on Bran, or on plaiſter of Paris, he and his companions ſlings the Stone in two ſtrong packthreds, placing one towards either end of the Stone; and each of them taking an end of each ſtring in each of their hands, with the Face of the Stone upwards, and brought as near as they can into an horizontal poſition, they with great care and caution let it into the Coffin, and as near as they can, ſo as the whole bottom of the Stone touch the Bedding all at once; leſt

by

by raking the Bedding with any part of the bottom of the Stone firſt, the horizontal form of the Bedding be broken.

Having laid the Stone down, they draw the packthread from under it: and by ſqueezing a little water out of a ſponge about the middle of the Face of the Stone, try whether the Stone lie truly horizontal, which they know by the ſtanding of the water: for if the water dilate itſelf equally about the middle of the Stone, the Stone lies horizontal: but if it have propenſity to one ſide more than another, the declivity is on that ſide, and the Stone muſt be new Laid.

Having laid it horizontal, they Juſtify it up with the Juſtifiers.

SETTING THE ROUNCE.

The Rounce being well Set does not only eaſe a Preſs-man in his labour, but contributes much to riddance in a train of work.

In the old-faſhioned Preſſes, the Preſs-man finds often great trouble and loſs of time in Setting the Rounce: becauſe the Girts being nailed to the Carriage-board behind, and to the frame of the Coffin before, he cannot alter the poſition of the Rounce without unnailing and nailing the Girts again, both before and behind. Nay, and ſometimes though he thinks he has been very careful in Winding the Girts off or on the Barrel of the Rounce, as he finds occaſion requires; yet by ſtraining either of the Girts too hard, or not hard enough, or by an accidental ſlip of either of the Girts, or by ſtirring the Rounce out of a ſet poſition, when he thinks he has Set the Rounce, he has it to do again. Beſides, the Carriage-board, Frame of the Coffin, and the Rounce-barrel, all ſuffer tearing to pieces by often drawing out and driving in of nails.

But in the new-faſhioned Preſſes all theſe inconveniences are avoided, for the Preſs-man, without nailing or un-nailing, Sets the Rounce to what poſition he will, only by lifting up the iron Clicker that ſtops the wheel: For then Winding off ſo much

Girt,

Girt, and Winding up ſo much Girt at the oppoſite end of the Carriage, his Rounce is ſet.

He Sets the Rounce to ſuch a poſition, that when the fore-end of the Tympan will juſt lie down and riſe free, without touching the fore-edge of the Plattin, then a line drawn or imagined from the axis of the Handle of the Rounce, to a perpendicalar or Plumb-line, let fall from the axis of the Spindle of the Rounce, theſe two lines ſhall make an angle of about 45 degrees, which is half the elevation between an horizontal line, or line of level, and a perpendicalar, or plumb-line.

HANGING THE PLATTIN.

When the Preſs-man Hangs the Plattin, he lays a Form upon the Preſs, and about a quire of paper doubled upon it, (this quire of paper thus doubled is called the Cards) then lays the Plattin upon the Cards, and ſo Runs the Carriage and Plattin in, till the middle of the Plattin lie juſt under the Toe of the Spindle: then he puts the Pan of the Plattin in its place, and in part juſtifies the Head, and unſcrews the Hoſe-ſcrews, 'till the ſquares at the ends of the Hoſe come down to about a quarter of an inch of the ſquare of the ſocket they are fitted into in the ends of the Garter, and when the Toe of the Spindle is fitted into the Nut in the Pan of the Plattin, he examines, by ſtraining a packthread againſt the two fore ſides of the Cheeks of the Preſs, whether the fore edge of the Plattin is ſet in a parallel range with the fore ſides of the Cheeks: if it be not, he twiſts the ends till the edge of the Plattin ſtands parallel with the packthread, and conſequently with the Cheeks.

Then with the Bar he pulls the Spindle hard down upon the Plattin, and Sets the edges of a Paper-board between the Bar and the further Cheek of the Preſs, to keep the Bar from ſtarting back.

And having provided cord, he knots a nooſe on one end and puts it over one of the Hooks of the Plattin, laſhing the cord

alſo upon the futhermoſt Notch of the Hoſe hook, and again upon the Plattin hook: So that there is now three laſhes of cord upon the Plattin hook, and upon the furthermoſt Notch of the Hoſe hook. Wherefore he laſhes his fourth laſhing of cord now upon the ſecond Notch, viz. the middlemoſt Notch of the Hoſe hook, reiterating theſe laſhes on the middlemoſt Notch and Plattin hook alſo three times. And thus in like manner laſhes alſo three laſhes upon the third and laſt Notch of the Hoſe hook and alſo of the Plattin hook, obſerving to draw every laſhing of an equal ſtrength.

Then he begins to wind about theſe laſhings to draw them cloſe together: He begins, at the bottom of the laſhings, that is cloſe above the Plattin hook, and draws his cords very tight and hard, and contiguous above one another, till he has whipt ſo near the top of the laſhings, viz. near the Hoſe hooks that he finds the laſhings (which now ſpread wide aſunder, becauſe the Notches of the Hoſe hooks ſtands far aſunder) will yield no longer to his whipping and pulling: So that now he faſtens his cord with two or three hard knots.

In like manner he begin at the oppoſite diagonal corner of the Plattin, and laſhes and whips that: And alſo the two other corners of the Plattin as he did the firſt, carefully obſerving to draw all his laſhings and whippings of an equal ſtrength, leſt any corner of the Plattin either mount or dip.

If he finds he ſtrained the cord not hard enough; or (when he is in his train of work) that the Plattin-cords with long working work looſe; or that the Toe of the Spindle and the Nut it works in, have worn one another; he by turning the Screws at the upper ends of the Hoſe, draws up the Nut of the Plattin cloſer to the Toe of the Spindle, and by conſequence ſtrains the Plattin-cords tighter up; which is alſo a great convenience in theſe new-faſhioned Preſſes: for, any of theſe aforeſaid accidents the Preſs-man that works at the old Preſſes muſt new Hang his Plattin: when in theſe new Preſſes he only turns about a Screw.

Of

JUSTIFYING THE HEAD.

Juſtifying the Head is to put into the mortiſes in the Cheeks between the upper ſides of the tenons of the Head, and the upper ſides of the mortiſes in the Cheeks, an equal and convenient thickneſs of (either) ſquare pieces of felt, paſtboards, or ſcabbords (ſome or all of them) that when the Preſs-man Pulls, the tenons of the Head ſhall have an equal horizontal level check.

In Juſtifying the Head, the Pull is to be made longer or ſhorter.

If the Preſs-man be tall and ſtrong and his work be Light, that is, a ſmall form and great Letter, which needs not ſo ſtrong a Pull as a large Form and ſmall Letter, he covets to have a Short pull; that is, that the Spindle ſhall give an Impreſſion by that time the Bar comes but about half way to the hither Cheek (in printers language Down.)

But if the Preſs-man be low, and not very ſtrong, he will require a Longer Pull, eſpecially if the work be Heavy, viz. a large Form and ſmall Letter: becauſe the heighth of the Bar is generally made to lie at the command of a reaſonable tall man, and therefore a low man cannot pull the handle of the Bar at ſo great a force at arm's end as a tall man; but will require the ſwinging of his whole body backwards to add force to the Pull: ſo that if the Pull be not Longer, he cannot fall enough backwards to get the Handle of the Bar within his command and force. And therefore a low man and Heavy Work requires a long and Soaking Pull.

A long or a Soaking Pull, is when the Form feels the force of the Spindle by degrees, till the Bar comes almoſt to the hither Cheek of the Preſs, and this is alſo called a Soft Pull; becauſe it comes ſoft, and ſoakingly and eaſily down: and for the contrary reaſon the Short Pull is called an Hard Pull, becauſe it is ſuddenly performed.

That which makes a Hard Pull, is putting into the mortiſes in the Cheeks ſolid blocks of wood, which will ſcarce ſqueeze by the ſtrength of a Pull: and that which cauſes a Soft Pull is putting in pieces of felt or paſtboard, which being ſoft will ſqueeze and retain their ſpring for a conſiderable time, yet will at length grow hard with working, and then the Pull grows Longer; which the Preſs-man mends, by putting in another felt or paſtboard into each mortiſe.

The Head cannot be conveniently and well Juſtified ſoon after the laying of the Stone, if it be Laid on bran, becauſe though the force of the Spindle will at the immediate time of the Pull ſqueeze the bran in the Coffin cloſe, yet ſo ſoon as the force of the Spindle is off the bran, all its dry parts, by their ſeveral irregular poſitions, will, like ſo many ſprings, at the ſame moment of time endeavour to recover their natural tendency, and heave the Stone upwards again: ſo that generally for a day or two working, the Stone will not lie ſolid, though at length through the often and conſtant ſqueezing the bran, it will. But if the Stone be Laid on brown paper, or plaiſter of Paris, it quickly finds a ſolid foundation.

When the Preſs-man Juſtifies the Head, he unſcrews the Female Screws of the Head Screws, that the weight of the Head may draw it down, to make room to put the Juſtifiers into the mortiſes in the Cheeks; and when he has put in ſo many as he thinks convenient, he Screws up the Head again as hard as he can. Then lays the Cards on the Form, on the Preſs, and runs in the Carriage under the Plattin, and Pulls hard upon it, while his Companion Screws up the Head as hard and tight as he can, that the Carriage, Tympan, &c. may run the freer under the Plattin.

OILING THE IRON WORK OF THE PRESS.

The Ribs, the Tympan Joynts, the Friſket Joynts, the Garters, both ends of the Rounce Spindle, the Nut and Spindle,

Spindle, and the Toe of the Spindle, are all to be well oiled; that they may all perform their ſeveral offices the eaſier, lighter and nimbler; both Upper and Under hand.

MAKING REGISTER, AND MAKING READY A FORM.

A curious Preſs-man will take care that againſt the Compoſitor brings a Form to the Preſs, his Preſs ſtone be wiped very clean; for if any (though ſmall) hard exuberant matter lie on it, the Letter that lies on that exuberant matter will, with Pulling, quickly Riſe, and not only print harder than the reſt of the Form, but bear the force of the Plattin off of the Letters adjacent to it. And therefore many times a Preſs-man will receive the Form from the Compoſitor when he has only ſet the Form on the ſide of its Chaſe upon the Preſs ſtone, that he may be the ſurer the Face of the Stone is clean when he lays the Form down; as alſo that he may carefully examine that the backſide of the Form is clean before he goes about to make Regiſter, or otherwiſe make ready his form.

Making Regiſter is to Quoin up a Form, and otherwiſe alter Whites (if need be) between the Croſſes and Pages: ſo as that when a ſecond Form of the ſame Volume, Meaſure and Whites, is placed in the ſame poſition, all the ſides of each Page ſhall fall exactly upon all the ſides of the Pages of the firſt Form.

The firſt proceſs a Preſs-man makes towards this operation, is the chuſing and placing of his Points: for to large paper he chuſes Short Shanked Points, and to ſmall paper Long Shanked Points, and proportionable to intermediate ſizes of paper: for his Points ought to be placed ſo as that when he is in his train of work, they prick the Point holes within the graſp of the hollow between his hand, thumb, and fore-finger; becauſe when he ſhall work the Reteration, he may the better manage and command the ſheet he lays on the Tympan and Points.

Nor

Nor will he place his Points too near the edge of the Paper, becauſe when he works the Reteration, he would be forced to carry his furthermoſt Point hole the further from him, which in a long train of work loſes time: for the Laying Sheets quickly on their Point holes adds much to riddance. So alſo the leſs diſtance between the further and hither Point hole makes more riddance than if they are far diſtant; becauſe he muſt draw his body ſo much the further back to place that Hole on its Point. Therefore he places the hither Point farther into the paper than the farther Point, if it be Folio, Quarto or Octavo, but to Twelves equally diſtant from both edges of the paper.

By placing the Points unequally from the edges of the paper, as in Folio's, Quarto's and Octavo's (as aforeſaid) he alſo ſecures himſelf the more from a Turn'd Heap when he works the Reteration; becauſe without very much altering the Quoins he ſhall not be able to make Regiſter: and Preſs-men (eſpecially if they work upon the ſame ſort of work) ſeldom or never remove the Quoins on the further ſide the Carriage, nor on the right hand end of the Carriage, but let them lie as gages for the next Form: for thruſting the Chaſe cloſe againſt theſe Quoins, the Regiſter is almoſt (if not quite) made: the Compoſitor having before, according to his taſk, choſen the Chaſes exactly of an equal ſize, and made ſtrait and equal Whites between the Croſſes, &c.

Having choſen his Points, he places them ſo that they may both ſtand in a ſtraight line parallel with the top and bottom ſides of the Tympan; which to know, he ſtrains a packthread croſs the whole Tympan, laying it at once upon the middle of the Heads of both the Point-Screws, (for we will ſuppoſe the joyner hath made the mortiſes into which the Point Screws are let, parallel with both the ends of the Tympan) and if both the Points ſtand in that ſtraight line they are parallel, if not, he moves one or both of them upwards or downwards till they do, and then Screws them faſt.

Then

Then he lays the Tympan down upon the Form, holding the Friſket-end of it in his left-hand, about an inch or an inch and a half above the Face of the letter, and ſinks his body downwards till he can ſee between the Form and Tympan, and with the ball of the middle finger of his right hand preſſes a little gently upon the Tympan juſt over the Point-ends of each Point ſucceſſively, to ſee if the Points fall in or near the middle of the Slits in the Short-Croſs. If they fall exactly in the middle of thoſe Slits, the Form lies right between the middle of both the ends: if they fall not exactly in the middle of both theſe Slits, he moves the Form between the ends of the Carriage, till they do, and then Quoins up the two ends of the Chaſe.

Then laying the Tympan flat down upon the Form, he lays the Blankets in it: they are called the Blankets, though generally it is but one Blanket doubled:) then he puts the Iron-Pins, faſtened through the hither ſide of the inner Tympan into the holes made through the hither ſide of the outer Tympan for gages: and turning about the tongues of the Iron-Buttons, that are fitted into the outer ſide of the outer Tympan over the upper ſide of the inner Tympan, he Screws the Button faſt down. He alſo Screws down the Iron-Button at the end of the Tympan. Theſe Buttons thus ſcrewed down are to keep the Inner Tympan faſt in, that it ſpring not upwards.

Then he folds a ſheet of the paper he is to work long-ways, and broad-ways, and lays the long creaſe of it upon the middle of the Long-Croſs; and the ſhort creaſe over the middle of the Gutters of the Short-Croſs, if the Short-Croſs lie in the middle of the form, (for in Twelves it does not, but then he gueſſes at the middle;) then wetting his Tympan he turns it down upon the paper, and Running in the Carriage, Pulls that ſheet, which with the force of the Pull now the Tympan is wet, will ſtick to the Tympan; and turning up the Tympan again ſees how well the ſheet was laid; that is, how even it was laid: for if it was laid even on the form, the margin about the outſides of all the outer Pages will be equal; but if the ſheet be not laid

laid even, he lifts it up ſide by ſide till he have looſened it from the Tympan, and removes it by his diſcretion till it be laid even: and then Pulls again upon it to faſten it to the Tympan. This ſheet is called the Tympan-ſheet.

Then he lays another ſheet even upon the Tympan-ſheet, for a regiſter ſheet, and a waſte ſheet over that to keep it clean from any filth the Face of the letter may have contracted and imprint upon it, and Pulls theſe two ſheets. Then he runs out the Carriage, and takes up the Tympan, and takes off the two ſheets, laying the waſte ſheet by: but turns the other ſide of the Regiſter-Sheet the proper way his volumne requires, viz. end-ways. And laying the Point-holes in the Regiſter-Sheet over the Points, lays his waſte ſheet on again, Runs-in the Carriage, and Pulls upon that the ſecond ſide of the Regiſter-ſheet, to try how well the impreſſion of the ſides of all the Pages agree, and lie upon the impreſſion in the firſt Pull'd ſide. If he finds they agree perfectly well, Regiſter is made. But if the impreſſion of the laſt Pulled ſide of the Regiſter-ſheet ſtand be-hither the impreſſion of the firſt Pulled ſide, either the whole length of the ſheet or part, he obſerves how much it ſtands be-hither: if the thickneſs of a Scabbord, a Nonpareil, a Long-Primer, &c. he looſens the Quoin or Quoins on the farther ſide of the Carriage, and opens one or both of them, viz. removes them backwards till they ſtand a Scabbord, a Nonpareil, a Long Primer, &c. off the ſides of their reſpective corners: then knocks up one or both the oppoſite Quoins, till he have removed the Chaſe, and the Chaſe by conſequence has forced the opened Quoin or Quoins cloſe againſt their corners. Or if the impreſſion of the laſt Pulled Side, ſtands within the impreſſion of the firſt Pulled Side; he obſerves how much alſo; and Looſening the hither Quoin or Quoins, and Knocking up the oppoſite as before, makes Regiſter, for the ſides of the ſheet.

Then he obſerves how the Regiſter of the Head and Foot agrees: and if he finds it agrees on both ſides the ſhort Croſs, he

he has good Regiſter; ſuppoſing the Compoſitor has performed his office, viz. made all his Pages of an equal length, &c.

If the impreſſion of the laſt Pulled Sheet, lie without the impreſſion of the firſt Pulled Sheet, towards the upper or lower end of the Tympan, he opens the Quoins at the reſpective end, and Knocks-up the oppoſite till he has made Regiſter: which to try he Pulls another clean Regiſter-ſheet as before. And if he finds Regiſter agree on all the ſides of the Form the taſk is performed: if not, he mends as aforeſaid till it does.

But it ſometimes happens that the Compoſitor has not made an exact equal White between all the ſides of the Croſſes: in this caſe, altering the Quoins will not make good Regiſter; wherefore the Preſs-man obſerves which ſide has too much or too little White; and unlocking the Form takes out or puts in ſuch a number of Scabbords as he thinks will make good Regiſter: which he tries by Pulling a ſheet, and if need be, mending as before, till he has Pulled a ſheet with good Regiſter.

Although the Preſs-man has made Regiſter, yet he muſt further Make Ready the Form before he can go to work upon it. Under this phraſe of Making Ready the Form is comprehended many conſiderations, leading to ſeveral various operations; for firſt, the Friſket muſt be Cut: which to perform, the Preſs-man fits the Match Joints of the Friſket into the Match Joynts of the Tympan, and pins them in with the Friſket pins: and having Beaten the Form, turns down the Friſket and Tympan on the Form. And having alſo rubbed the Blankets to ſoften them, lays them ſmooth and even in the Outer Tympan, and Pins the Inner Tympan in upon them, and Pulls as before, upon the bare Friſket.

Then he runs out the Carriage, and takes up the Tympan and Friſket together off the Form and lays them on the Gallows; then takes the Friſket pins out again, and takes off the Friſket: and laying it flat on a Paper-board, with the point of a pen-

knife cuts through the Friſket about all the ſides of each Page, allowing to each Page he thus cuts out of the Friſket about a Nonpareil Margin on all the ſides of the cut Pages: then he puts and pins his Friſket again on the Tympan, as before.

2dly, He takes care that the Tympan be well Wet; which he does by ſqueezing water out of a Spunge on the backſide of it, till it be well wet all over, and well ſoaked and limber.

3dly, That the Form be well and faſt Locked up.

4thly, That no Letters or Spaces lie in the White lines of the Form; which may happen if the Compoſitor have Corrected any thing ſince the Form was laid on the Preſs, and the Compoſitor through overſight picked them not all up.

5thly, If any Wood Letters or other Cuts be in the Form, that they be exactly Letter high: if not, (for it ſeldom happens they are) he muſt make them ſo; if they are too Low, (as they generally be) he Under lays them: but firſt he examines how much they are too Low, by laying one card or one ſcabbord or two ſcabbords, or a ſcabbord and a card, &c. upon the face of the Wood Cut, and gently feeling with the balls of the fingers of his right hand if the intended Under-lay, viz. the Scabbord, Card, &c. lie exactly even with the Face of the Letter; if it do not, he tries thicker or thinner Under-lays till he has evened the Under-lay with the Face of the Letter: for then the balls of his fingers will go ſmoothly and equally over the Under-lay and the Face of the Letter, as if they were one and the ſame ſuperficies.

Having evened his Under-lay, he Unlocks that Quarter it is in, and takes the Wood Cut out of the Form, and cutting a ſcabbord or card or what it wants a little ſmaller than the bottom of his Wood Cut, he lays it into the place he took the Wood Cut out of, or elſe he paſts the Under-lay on the bottom of the Wood Cut, and puts the Wood Cut into its place again upon the Under-lay. But yet he truſts not to his judgment altogether for the thickneſs of the Under-lay: but Locking up the Form again, Pulls the Cards upon it to ſink it as low as it will

will go, and Beats and Pulls a ſheet to ſee how it pleaſes him. If it be too low, which he finds by the pale printing of it, he Underlays it a little more, and again tries by printing till it pleaſes him. But by no means he lets the Cut ſtand too high, though but a ſmall matter, for then it will print too Hard and too Black, and deface the beauty and fairneſs of the Cut; ſo that it may better ſtand about half a card too low, than in the leaſt too high.

If the Wood Cut be too high, he cauſes a joiner to plane off ſome at the bottom.

6th, If a White Page or Pages happen in a Form, and he uſes a New drawn Friſket, then he does not Cut out that Page; but if he works with an Old Friſket, and that Page is already Cut out, he paſtes on a Paper to cover the White page in the Form that it print not black.

If the ſides of the Pages adjacent to the White page print Hard, as moſt commonly they do, becauſe the White page is generally lower than Letter high, ſo that the force of the Spindle ſqueezes the yielding Paper, Tympan and Blankets below the plane of the Face of the Letter; and beſides the force of the Spindle falling upon the center of the Plattin, and the plane of the Plattin not finding reſiſtance to entertain it equally, preſſes lower down upon the low White page, than upon the Face of the Letter; ſo that the Preſs man either Underlays the White page, as he does Wood Cuts, or elſe he fits a bearer on the Friſket.

The Bearer is a Riglet of a convenient thickneſs: and this convenient thickneſs the Preſs-man finds, as I ſhewed you, how he found the thickneſs of his Underlays for Wood Cuts; only with this difference, that as then he made his Wood Cut exactly Letter high, ſo now he makes his Bearer and the Furniture his Bearer bears on Letter high: wherefore he paſtes one ſide of his Bearer, and lays it as he would have it on the Furniture, with the paſted ſide upwards; and laying his Tympan

and Friſket down upon the Form, with his fingers preſſes on the outſide of the Inner Tympan Friſket and all, upon the place where the Bearers lie; ſo that with the paſte the Bearer ſticks to the ſide of the Friſket.

7th. He examines whether the Friſket Bites not: that is whether no part of it print upon any of the ſides of any of the Pages: if they do he cuts away ſo much and about a Nonpareil more off the Friſket where it Bites.

8th. He examines if the Beards of the Letter print at the Feet of the Pages: if they do, he conſiders whether the too ſhort or too far Running in of the Carriage cauſes it. Or whether it be only the Beard of a ſhort Page that prints; if it be the Beard of a ſhort Page that prints, he remedies it with an Under lay as I ſhewed he did in the White Page.

If the Carriage be Run in too ſhort, and the Feet of the Pages ſtand towards the Plattin, the Hindſide of the Plattin will preſs ſtrong upon the Feet of thoſe Pages: and if the Carriage be Run in too far, the Feet of the Pages that ſtand towards the hinder Rail of the Tympan will moſt feel the force of the Plattin, and according to a greater or leſs proportion of that force, and to the ſoftneſs or yielding of the paper, Tympan, and Blankets, and all other Springs in the Preſs, the Feet of the Pages and Beard of the Letter will more or leſs print Hard.

Wherefore in this caſe he Runs the Carriage under the Plattin, till the farther edge of the Plattin juſt cover the Feet of thoſe Pages, and with a piece of chalk makes a white ſtroke over the Board of the hither ſide of the Carriage behind, and the upper ſide of the Rail of the Ribs: then he runs in the Carriage again, till the foreſide of the Plattin juſt cover the Feet of the Pages next the Hind Rail of the Tympan, and makes another mark with chalk on the Rail of the Ribs to join with the mark he firſt made on the Board of the Carriage. Then he Runs out the Carriage, and lays the Tympan down on the Form; and Runs in the Carriage again till he joins the

mark

mark or line he made firſt on the Carriage-board and Rail of the Ribs, and makes a mark with chalk on the farther Rail of the Tympan to range with the foreſide of the Plattin. This mark on the Tympan ſhews him how far he muſt Run the Carriage in againſt the fore-edge of the Plattin for the Firſt Pull. Then he Runs in the Carriage farther, till he joins the ſame mark or line on the Carriage board to the ſecond mark he made on the Rail of the Ribs, and makes another mark on the further Rail of the Tympan to range with the fore-ſide of the Plattin, for the mark he is to Run the Carriage in to againſt the fore-edge of the Plattin, for his Second Pull.

9th. He examines if the Catch of the Bar will hold the Bar when the Spindle makes a ſmall ſpring, viz. when the Bar flies but a little way back from the preſſure of the Form: if it will not, he knocks up the Catch a little higher till it will, and then Screws the Screw on the Shank, and conſequently the Catch cloſe and firm againſt the Cheek of the Preſs.

But if the Catch ſtand too high, ſo that it will not without a great Spring, (viz. when the Bar is Pulled hard from the farther Cheek) fly up: he then knocks upon the top of the Catch to ſink it lower; and when it is well fitted ſcrews it up again as before.

If the Catch of the Bar ſtand too low, it will not hold the Bar; but it will Come down again of itſelf when he is in his train of work: for if, as it often happens, he lets the Bar fly harder than ordinary back, or if it ſlip out of his hand, it will knock hard againſt the Cheek, and ſpring back again.

If the Catch of the Bar ſtand but a little too high, the violence of the Bar's flying back to make it ſtick on the Catch will ſoon looſen the ſquare of the Bar in the Eye of the Spindle; and indeed ſubject the whole Preſs to an unſtable condition.

This is another eaſe and convenience theſe new-faſhioned Preſſes gives the Preſs-man: for in the old make of the Preſs, when the Catch of the Bar holds too hard, or too ſoft, he is unable to raiſe or ſink the Catch the thickneſs of a Scabbord,

which

which being indeviſable, does not without trouble or luck adjuſt it to an exact height. And beſides, theſe Under-lays being but put under the Catch upon the Wooden Bearer without any faſtening, are very ſubject to work out by the conſtant diſturbance the motion of the ſeveral parts of the Preſs (when at work) gives it: or elſe (which is worſe) he many times is forced to batter the Cheek of the Preſs, with drawing and driving of nails out and in it, to fit on another Catch bigger or leſſer, whereas here with a ſofter or an harder knock of the hammer he raiſes or ſinks the Catch, and afterwards ſcrews it firmly up.

10th. He conſiders whether the Stay of the Friſket ſtands neither too forwards or too backwards. The Stay may ſtand too forwards, though when it is leiſurely turned up it ſtays the Friſket: becauſe, when the Preſs-man is in a train of work, though he generally throws the Friſket quick up with an accuſtomed, and as he intends, equal ſtrength; yet if his gueſs at ſtrength in throwing it up varies, and it comes (though but a little) harder up, the Batten faſtened on the Cap, and the perpendicular Batten faſtened to the aforeſaid Batten will by their ſhaking cauſe a ſpring, which will throw the Friſket back again upon the Tympan: nay, though, as ſometimes it happens, a ſolid wall ſerves to do the office of a Stay for the Friſket, yet with a little too hard throwing it up, the Friſket itſelf will ſo ſhake and tremble (its frame being made of iron) from end to end, that e're it recover reſt, its own motion will by the quick running of a ſpring through it beat it back again.

If the Stay ſtand too backward, then after he has given the Friſket a touch to b'ing it down, it will be too long e're it come down, and ſo hinder his riddance.

Therefore he places the Stay ſo, that the Friſket may ſtand but a little beyond a perpendicular backwards, that with a near-gueſs'd ſtrength in the toſſing it up it may juſt ſtand, and not come back; for then with a ſmall touch behind, it will again quickly come down upon the Tympan.

11th.

11th. He conſiders the ſituation of the Foot-ſtep, and that he places ſo as may beſt ſuit with his own ſtature: for a tall man may allow the Foot-ſtep to ſtand farther off and lower than a ſhort, becauſe his legs reach farther under the carriage, and can tread hard to add ſtrength to his pull; when a ſhort man muſt ſtrain his legs to feel the foot-ſtep, and conſequently diminiſh the force of his pull.

12th. He fits the Gallows, ſo that the Tympan may ſtand as much towards an upright as he can: becauſe it is the ſooner clapt down upon the form and lifted up again. But yet he will not place it ſo upright, but that the white ſheets of paper he lays on it may lie ſecurely from ſliding downwards: and for Reteration ſheets their lying upon the Points ſecures them.

In theſe new-faſhioned Preſſes there is no trouble to place the Gallows, ſo as it may mount the Tympan to any poſition: for ſliding the Male-Duftails made on the Feet of the Gallows through the Female Duftails faſtened on the Plank of the Carriage, performs this great trouble that in our Engliſh Preſſes requires unnailing the ſtuds of the Gallows and nailing them again; and many times tearing them and the Carriage-Plank to pieces: and that ſo oft as the fancy of the Preſs-man alters, or another workman comes to work at that Preſs.

13th. Few Preſs-men will ſet the range of the Paper Bank to ſtand at right angles with the Plank of the Carriage: but draws the farther end of the Paper Bank ſo as that the hither ſide may make an angle of about 75 degrees (more or leſs) with the hither ſide of the Carriage: the reaſon is, if the hither ſide of the Paper Bank ſtand at right angles with the hither ſide of the Carriage, he muſt carry his hand farther when he lays out Sheets which would hinder riddance: beſides, his companion has a nearer acceſs to it, to look over the Heap; which he frequently does, to ſee the colour of the work.

14th. The Preſs-man brings his Heap and ſets it on the hither end of the Paper Bank as near the Tympan as he can, yet not to touch it, leſt it ſtop the Tympan in a train of work:

and

and he places an end of the Heap towards him. Then taking off the Paper-board that covered it when it was preſt, he lays the long ſides of it parallel to that of the Paper Bank: then he takes the uppermoſt ſheet (which as you may remember is a waſte-ſheet) and lays it on the empty Paper-board; and taking three, or four, or five quires off his Heap in both his hands, he lifts it a little above his head, and claps it as hard as he can down upon the reſt of the Heap, to looſen the ſheets that with preſſing ſtick cloſe together: and not finding them looſe enough, he ſhakes them long-ways and ſide-ways, to and fro, till he finds he has pretty well looſened or hollowed the heap.

Then with the nail of his right hand thumb, he draws or ſlides forward the upper ſheet, and two or three more commonly follows gradually with it, over the hither edge of the Heap to prepare thoſe ſheets ready for the Preſs-man to take off the Heap.

15th. He conſiders if the Face of the Tympan be moiſt enough for the Tympan ſheet to ſtick to, for though he wet the back ſide of it before to ſupple it, yet if the Tympan be ſtrong, the water will not ſoak quite through to moiſten the Face, ſo that he wets the ſpunge in fair water, and ſprinkles the upper ſide or Face of the Tympan all over: and ſqueezing the water that is left in the ſpunge well out again, rubs it quickly and gently all over the Face of the Tympan, to ſuck up the body of water that he ſprinkles on, and only leaves moiſture on the Face of the Tympan to hold the ſheet.

Here accrues now a benefit by the make of theſe new faſhioned Preſſes having a Gutter faſtened to the Hind rail of the Carriage to receive the water that falls from the Tympan, which conveys it beyond the farther ſide of the Preſs, and ſecures the Plank of the Carriage from wet and moiſture, and conſequently from rotting.

Then he takes a ſheet of paper off the Heap for a Tympan ſheet, and folds it exactly into four quarters, and lays the creaſes

creaſes of the ſheet exactly upon the middle of the Short and Long Croſſes, if the Form allows them both to be in their reſpective middles of the Chaſe; if not, he lays the creaſes exactly againſt the notches in the Chaſe that are made for them reſpectively: and if his Friſket be blacked with former work, he lays a ſheet of waſte paper upon the creaſt ſheet: then lays the Tympan down on the Form, and Pulls on theſe two ſheets, and takes up his Tympan again, and lays by the waſte ſheet; but the creaſt ſheet he lays on the Tympan. But firſt preſſes the Tympan downwards, from under the ſhank of each Point ſucceſſively; puts the two oppoſite ſides of the ſheet under the Shanks of the Points, and the Holes of the Points pricked with Pulling exactly, under the bottom rivets of the Points: then taking a little paſte on the ball of one of his fingers a little beſmears the under corners of that ſheet, and claps them down cloſe on the Tympan, that the ſheet may ſtick: but the bottom corner of that ſide the ſheet that is next to him, he beſmears within the matter of the ſheet, viz. within the impreſſion the Form made. For when he has faſtened that corner down, he tears off the Margin, (by gueſs) in a ſtraight line athwart the very corner, that it may not lie in his way to catch at as he Takes off Sheets, when he is in his train of work.

This ſheet is called the Tympan ſheet; and is only as a ſtanding mark to lay all the other ſheets exactly even upon while he works upon the White Paper.

The Preſs-man does now ſuppoſe he has Made Ready: yet for aſſurance he will try his Regiſter once more, leſt ſome of the Quoins ſhould have ſlipt. How he made Regiſter I ſhewed you before, wherefore if his Regiſter be not good, he mends it as I there ſhewed. But we will ſuppoſe it now good, wherefore he gently Knocks up all the Quoins in the corners, with an equal force to faſten them.

Though I have in numerical order ſet down theſe operations, circumſtances and conſiderations, yet does not the preſs-

preſs-man oblige himſelf to obſerve them in this or any other orderly ſucceſſion: becauſe it often happens that ſome of theſe operations may more readily be performed out of this or any other preſcribed order.

DRAWING THE TYMPANS AND FRISKET.

Drawing the Tympans or Friſket is the covering and paſting on of vellum, forrels or parchment upon the frames. To each Tympan and Friſket is choſe a ſkin large enough to cover and lap about the frames.

Theſe ſkins the Preſs-man rumples up together, and puts them into water to ſoak; and if he thinks they do not ſoak faſt enough, he takes them and rubs them between his hands, as women waſh cloaths, to ſupple them, that the water may ſoak the faſter in. And being thoroughly ſoaked he wrings the water out.

Then having provided ſome paſte made of fine wheaten flower, well boiled in water, he ſpreads the ſkin flat, and firſt paſtes the under ſide of the Tympan; then lays it on the middle of the ſkin, and rearing each ſide ſucceſſively up, paſtes the ſkin alſo from the inſides the Tympan to the outer edges of the ſkin, and lays the Tympan down flat again: then he paſtes all the other ſides of the Tympan, and wraps the ſkin about the two long ſides firſt, cutting the ſides of the ſkin away ſo much, till he leaves only enough to reach almoſt quite through the under-ſides of the Tympan again: Then drawing and ſtraining the ſkin tighter, he drives in the points of nails about ſix inches diſtant from one another, to keep the ſkin from ſtarting as it dries.

Having thus drawn the ſides, he with the point of a pen-knife cuts ſquare holes in the ſkin, juſt where the iron-joints fall, for the joints to fall into, and draws and ſtrains the ends of the Tympan as he did the ſides; wrapping the ends of the

ſkin

ſkin under the under-ſides of the Tympan, and where wood is, drives in the points of nails, as before.

Then ſetting it by to dry; when it is dry, he draws the nails.

As he drew this Tympan, ſo he draws the other; and the Friſket alſo: only, becauſe he cannot drive in nails, (the Friſket being all made of iron) he doubles the ſkin over the ſides of the Friſket; and being well paſted, as aforeſaid, he ſews the ſides that lap over down upon the whole ſkin, to keep it from ſtarting while it dries: then he paſtes a ſheet or two of paper all over the inſide of it; as well to ſtrengthen as to thicken it. Friſkets are more frequently made with paper.

OF WETTING PAPER.

PAPER is commonly Wet in a trough full of fair water. The Preſs-man places the dry Heap on the left hand the trough, and a Paper-board with its breadth before him on his right laying firſt a waſte ſheet of paper on the Paper-board, leſt the board might ſoil or foul the firſt ſheet of the Heap. Then he takes up the firſt token, and lays it in ſuch a poſition that the backs of the quires lie towards his right hand, that he may the readier catch at the back of each quire with his right hand, when he is to wet it; and he lays that Token athwart, or ſomewhat croſſing the reſt of the Heap, that he may the eaſier know when he has Wet that Token.

Then taking the firſt quire of the Heap with the back of it in his right hand, and edge of the quire in his left, he lays the quire down upon the waſte ſheet, ſo, that the back of the quire lies upon the middle creaſe of the waſte ſheet, and conſequently one half of the quire already laid even down upon one half of the waſte ſheet. If the paper be ſtrong, he opens about half the quire, and turns it over dry upon the other half of the waſte ſheet; but if the paper be weak and ſpongy, he opens the whole quire, and lays that down dry.

The reaſon why he lays the firſt laying down dry, is, becauſe it laying under the reſt of the Heap will ſufficiently imbibe the moiſture that ſoaks from the other part; and the reaſon why he leaves but half a quire dry for ſtrong paper, and a whole for ſpongy, is, becauſe ſpongy paper ſoaks in moiſture faſter than ſtrong.

Having laid down his dry laying, he takes another quire off the dry Heap, with the back of the quire in his right hand, and the edge of the quire in his left, and cloſing his hand a little, that the quire may bend a little downwards between his hands, he dips the back of the quire into his left hand ſide of the trough of water; and diſcharging his left hand of the quire, draws it through the water with his right; but as the quire comes out he nimbly catches the edge of the quire again in his left hand, and brings it to the Heap, but by lifting up his left hand bears the under ſide of the quire off the dry paper, laid down before, leſt the dry ſheet ſhould ſtick to the wet, before he has placed the quire in an even poſition, and ſo perhaps wrinkles a ſheet or two, or elſe put a dry ſheet or two out of their even poſition.

But this drawing the quire through the water he performs either nimbly or ſlowly: if the paper be weak and ſpongy he performs it quickly; if ſtrong and ſtubborn, ſlowly.

To place this quire in an even poſition, he lays the back of it exactly upon the open creaſe of the former, and then lets the ſide of the quire in his left hand fall flat down upon the Heap; and diſcharging his right hand, brings it to the edge of the quire; and with the aſſiſtance of his left hand thumb (ſtill in its firſt poſition) opens or divides, either a third, or half, of the whole quire, according to the quality of the paper; and ſpreading the fingers of his right hand as much as he can through the length of the quire, turns over his opened diviſion of it upon his right hand ſide of the Heap.

The reaſon why he ſpreads the fingers of his right hand as much as he can through the length of the quire, is, becauſe the

the outſide half ſheet is wet, and conſequently quickly limber; ſo that if the paper be weak, it would fall down before the reſt of his opening, and double into wrinkles, which thus ſpreading his fingers prevents.

In the ſame manner he wets all the quires of his dry Heap.

But having wet his firſt Token, he doubles down a corner of the upper ſheet of it on his right hand, ſo as the farther corner may lie a little towards the left hand of the creaſe in the middle of the Heap, and ſo as the other corner may hang out on the hither ſide of the Heap about an inch and an half: this ſheet is called the Token ſheet, as being a mark for the Preſs-man when he is at work to know how many Tokens of that Heap is worked off.

Having wet the whole Heap, he lays a waſte ſheet of paper upon it, that the Paper Board to be laid on ſpoil not the laſt ſheet of the Heap: then three or four times takes up as much water as he can in the hollow of his hand, and throws it all over the waſte ſheet, that it may moiſten and ſoak downwards into the unwet part of the laſt diviſion of the quire.

The paper being thus wet, he takes up the whole Heap upon the Paper board, and ſets it by in a convenient place of the room, and lays another Paper board upon it; and upon the middle of the Paper board, ſets about half an hundred weight, and lets it ſtand by to preſs, commonly till next morning: for Preſs-men generally wet their paper after they have left work at night.

The manner how paper is Set out, ſhall be ſhewed when I come to the office of the Warehouſe keeper.

KNOCKING UP BALLS.

Ball Leathers are either Pelts or Sheep-ſkins; if Pelts, they are choſen ſuch as have a ſtrong grain, and the greaſe well worked out of them: they are either wet or dry before they come to the Preſs-mans uſe: if wet, he having before-hand provided

provided a round board, of about nine inches and an half diameter, ſuppoſing the Ball ſtocks to be ſix inches diameter, lays the round board upon the whole Pelt, and cuts by the outſide of the board ſo many round pieces as he can out of the Pelt, reſerving two for his preſent uſe.

And hanging the reſt up (commonly upon the Braces of the Preſs) to dry, that they may not ſtink or mould before he has occaſion to uſe them.

But if his Pelts are dry, he lays them to ſoak (by choice in chamber-lye) but we can not find why it is preferred before fair water: for the purpoſe of ſoaking them is only to ſupple them.

If he works with leather, it is choſen with a ſtrong and cloſe grain: though by experience it is found that the neck piece, and indeed all along the back of the ſkin is beſt; but is commonly ſubject to be greaſy, which gives the Preſs-man ſometimes a great deal of trouble to make his Balls Take. He alſo lays the Ball Leathers in ſoak to ſupple them.

When they (either Pelts or Leathers) are well Soaked, he rubs them well with both his hands, and then twiſts and wrings them to get the water out again.

Having Knocked up one Ball well, he Knocks up the other, as the firſt.

Balls are well Knocked up, when the wooll is equally diſperſed about all the ſides, and the middle ſmoothly covered with the Leather; that is, not riſing in hillocks, or falling into dales; not having too much wooll in them, for that will ſubject them to ſoon hardening, and quickly be uneaſy for the Preſs-man to work with; or too little, for that will make the Leathers, as the wooll ſettles with working, ſoon flap, and wrap over itſelf into wrinkles; ſo that he cannot ſo well diſtribute his Balls: but the Balls ought to be indifferently plump, to feel like an hard ſtuffed bed pillow, or a ſtrong ſponge a little moiſtened with water.

Having knocked up the Balls, and rubbed out the Ink, he tries if his Balls will Take; that is, he dabs the top of one three

three or four times lightly upon the hither part of the Ink block: if he finds the Ink ſticks to it equally all about, and that ſo much as has touched the Ink block is black, it Takes: but if ſcarce any of the Leather is black, or that it be black and white in blotches, then the Balls do not Take: wherefore he conſiders whether his Ball be too wet, or elſe greaſy, for each of theſe inconveniences will hinder the Taking of the Ball.

If it be too wet, he burns half a ſheet or an whole ſheet of waſte paper, and waves his Ball to and fro over the flame of it; but ſo quick and cautiouſly that he neither ſhrinks the Leather or drys it too much: in winter time when a fire is at hand, he dries it gently by the fire.

If it be greaſy, he takes oil and ſpreads it well all over the whole Ball-leather; and then holding the Ball knife in his right hand with its edge a little ſloping downwards that it cut not the Ball leather, and the handle of the Ball Stock in his left hand, turns the Ball about by its handle, preſſing it hard againſt the ſloped edge of the Ball knife, and at once drives the laid on oil and greaſe before the ſloped edge of the Ball knife; but he keeps the handle of the Ball Stock, and conſequently the whole Ball, conſtantly turning, that the whole circumference of the Ball may be Scraped; and as the Ball has performed a revolution againſt the ſloped edge of the Ball knife, he draws gradually his left hand a little back, that the ſloped edge of the Ball knife may by ſeveral ſpiral revolutions of the Ball, ſcrape up to the very top of the Ball and carry before it the oil and greaſe thither; which he gathers up on the Blade of his Ball knife, and diſpoſes of it as ſo much dirt and filth.

RUBBING OUT INK.

Before the Preſs-man goes to work, he rubs out his Ink.

If the Ink has lain long on the Ink block ſince it was Rubbed out, the ſuperficies of it generally is dried and hardened

hardened into a film or ſkin, for which reaſon the Preſs-man carefully takes this film quite off with the Slice before he diſturbs the body of the Ink; for ſhould any, though ever ſo little of it, mingle into the Ink, when the Ball happens to take up that little particle of film, and delivers it again upon the Face of the Letter, it will be a Pick, and print black, and deface the work; and if it get between the Face of two or more Letters, or the Hollows of them, it will obliterate all it covers: and if it be Pulled upon, and the Preſs-man not careful to overlook his work, it may run through the whole Heap.

Wherefore having carefully ſkined off the film with the edge of the Slice, he ſcrapes his Slice clean with the Ball knife leſt ſome ſmall parts of the film ſhould yet ſtick to, or remain on the Slice: and then with the Slice brings the body of Ink into the middle of the plane of the Ink block, and ſearches the ſides of it, by thruſting the edge of the Slice forwards along them and all the angles of the Ink block, and ſo ſcrapes off all as clean as he can, and gathers it to the whole maſs; then with the Slice he turns it about half a ſcore times over and over to mingle it well together, leſt ſome part of it ſhould be more conſolidated than the reſt; and to mingle it yet better, he then falls to Rubbing it with the Brayer, graſping the handle of it in his right hand, and begins to Rub with all his ſtrength at the hithermoſt ſide-boundings of the body of Ink; and keeping Rubbing through the almoſt whole length of the Ink-block, he then gradually proceeds to the further ſides of the body of Ink on the block. In this manner of Rubbing he bears hardeſt upon the further edge of the Brayer, becauſe the hither ſides of the Ink-block are not fenced in with rails about them; and ſhould he rub with the bottom of the Brayer flat upon the Ink-block, he might draw too great a body of Ink to the unfenced ſides; ſo that the Ink would be ſubject to run off: this Rubbing is only to ſpread the Ink pretty equally over the Ink-block: wherefore he now begins a circular Rubbing, obſerving in the circulation of the Brayer

that he always a little mounts the part of the edge of the bottom, which in its progreſs is ready to approach a prominent body of Ink, that it may ſomewhat ſlide over it, that the Ink be not licked up high on the ſides of the Brayer.

Then with the handle of the Slice in his left hand and the handle of the Brayer in his right, he joins the bottom edge of the Slice to the ſide of the Brayer, holding the flat of the Slice horizontal, and the bottom of the Brayer perpendicular both over the Ink-block, and keeping his Brayer and Slice in this poſition, by turning the Handle of the Brayer in his right hand, held pretty ſtiff againſt the edge of the Slice, he ſcrapes off all the Ink that the ſide of the Brayer has lick'd up: and ſetting down his Brayer, he takes the Slice in his right hand and lays what Ink he ſcrapes off the ſide of the Brayer again upon the Block, and Slices the whole maſs into the furthermoſt corner.

This Rubbing of the Ink may ſerve when the Ink-block had Ink on it before.

He alſo is to conſider what work he is going on; whether it be ſmall or great Letter; if it be ſmall or curious work, the Ink muſt be Strong: but if it be great Letter or ſlight work, he makes Soft Ink ſerve, or at leaſt mingles but a little Hard Ink with it.

If the Ink be too Hard, as ſometimes in froſty weather it will be, then, though his work be curious, yet he muſt Rub in a little Soft Ink becauſe it will not otherwiſe Diſtribute well upon the Balls; eſpecially if the Leathers be too wet, or greaſye: beſides, it may and many times does pull and tear the grain off the ſkin; which not only ſpoils the balls, but fills the Form full of Picks.

BEATING.

The Preſs-man imagines, or by his eye judges the length of his Form divided into four equal parts or rows; which four rows, for

for diſtinction ſake, I ſhall number from the left hand to the right, with firſt row, ſecond row, third row, fourth row, juſt as an Octavo Form is exactly divided by four rows of Pages.

He places his left hand Ball at the hither end of the firſt row, ſo that though the Ball be round, yet the ſquare encompaſſed within that round ſhall ſufficiently cover ſo much of the ſquare of the hither end of that row as it is well capable to cover; and his right hand Ball he ſets upon the hither end of the third row: he ſets his Balls cloſe upon the Face of the Letter, with the Handles of the Ball-ſtocks a little bending towards him: but as he preſſes them upon the Face of the Letter, he mounts them perpendicular; and lifting at once both the Balls lightly juſt clear off the Face of the Letter, he removes them about the fifth part of the breadth of the Form towards the further ſide of the Form, and again ſets them cloſe down upon the Face of the Letter, with the handles of the Ball-ſtocks again bending a little towards him, as before: and as he preſſes them upon the Face of the Letter, mounts them perpendicular, as before: thus in about four or five, or ſix ſuch motions, or rather removes of the Balls, according to the breadth of the Form, he Beats over the firſt and third rows. Thus Beating from the hither towards the further ſide, is in Preſs-mens phraſe called, Going up the Form.

The reaſon why he bends the Handles of the Ball-ſtocks a little towards him, is, that the Ball-leathers drag not upon the Face of the Letter; for then the edges of the hollows between the Lines or Words, or the edges of the cavities below the Face would ſcrape Ink off the Balls to ſtop up or choak the Form. And the reaſon why, before he removes them, he mounts the Handles of the Ball-ſtocks a little perpendicular, is, that the Balls may touch in their greateſt capacity upon the Face of the Letter.

To Come down the Form, he ſkips his Balls both at once from the firſt and third row to the ſecond and fourth row, and brings them down as he carried them up: only, as before, he bended

bended the Handles of the Ball-ſtocks a little towards him; ſo now he bends them a little from him: that the Ball-leathers (now Coming down) drag not, as aforeſaid. Then in like manner he again ſkips the Balls from the ſecond and fourth row to the firſt and third row, and again Goes up the Form with the Balls, as he did before. And then again ſkips, as before, and Comes down the Form again with the Balls.

Having thus gone twice upwards and twice downwards with the Balls, the Form is ſufficiently Beaten when the Face of the Letter takes well.

But if he Beats the firſt ſheet of a freſh Form, or after a Form is Waſhed, or he makes a Proof, he Goes three four or five times upwards and downwards: leaſt the Face of the Letter ſhould happen to be wet or moiſt, and conſequently unapt to take Ink, without reiterated Beatings.

PULLING.

Under the general notion of Pulling and Beating is compriſed all the operations that is in a train of work performed by the Puller and the Beater; for though the Puller Lays on Sheets, Lays down the Friſket, lays down the Tympans and Friſket, Runs in the Carriage, Runs out the Carriage, takes up the Tympans, takes up the Friſket, Picks the Form, takes off the ſheet, and lays it on the Heap, yet all theſe operations are in general mingled and loſt in the name of Pull ing; and as in Pulling, ſo in Beating; for though the Beater rubs out his Ink, Slices it up, Diſtributes the Balls, peruſes the Heap, &c. yet all theſe operations are loſt in the general name of Beating.

As there are many operations conjunct to Pulling, and Beating, ſo the Preſs-man performs them with various ſet and formal poſtures and geſtures of the body. For,

To take a ſheet off the Heap, he places his body almoſt ſtraight before the hither ſide of the Tympan; but he nimbly twiſts the upper part of his body a little backwards towards the

Heap, the better to ſee he takes but one ſheet off, which he looſens from the reſt of the Heap by drawing the back-ſide of the nail of his right thumb on his right hand nimbly over almoſt the whole length of the Heap, and receiving the hither end of the ſheet with the inſide of his left hand fingers and thumb, catches with his right hand about two inches within the further edge of the ſheet near the upper corner, and about the length of his thumb below the hither edge of the ſheet, and brings it nimbly to the Tympan; and, at the ſame time, twiſts his body again before the Tympan, only a very little moving his right foot from its firſt ſtation forwards under the Carriage Plank; and as the ſheet is coming to the Tympan, we ſuppoſe now he works on White Paper, he nimbly diſpoſes the fingers of his right hand under the fruther edge of the ſheet near the upper corner; and having the ſheet thus in both his hands, lays the further ſide and two extream corners of the ſheet down even upon the farther ſide and extream further corners of the Tympan-ſheet, but he is careful the upper corner of the ſheet, be firſt laid even, upon the upper corner of the Tympan-ſheet; that he may the ſooner diſengage his right hand; but if by the nimble caſting his eye, he perceive the ſides of the ſheet lie un even upon the Tympan ſheet, he with his left hand at the bottom corner of the ſheet, either draws it backwards, or pulls it forwards, as the ſheet may lie higher or lower on the hither corners of the Tympan-ſheet, while his right hand being diſengaged is removed to the backſide the Ear of the Friſket, and with it gives it a light touch to double it down upon the Tympan. And by this time his left hand is alſo diſengaged, and ſlipt to the hither under corner of the Friſket, to receive it, that it fall neither too hard or too quick down upon the Tympan; for hard falling may ſhake the looſe ſheet on the Tympan out of its place; and ſo may the quick preſſure of the air between the Tympan and Friſket, after the ſheet is well laid; and while his left hand receives the Friſket his right is diſengaged from the Ear of the Friſket, and removed to the middle of the back-ſide

the

the Tympan; which he graſps between the balls of his fingers and thumb, to lift it off the Gallows, and doubles it and the Friſket together on the Form. And while the Tympan is coming, he ſlips his left hand fingers from under the Friſket to the hither outer corner of it, as well to keep the ſheet cloſe to the Tympan in its poſition, as to avoid the jobbing of the lower ſide of the Friſket againſt any ſmall ſquare ſhoulder, either of the Furniture, Quoins, Chaſe, or the corners that may ſtand higher than their common plain.

Then nimbly ſlipping his left hand, he with it graſps the Rounce, and with a moderate ſtrength, nimbly gives its Winch about one turn round; but to regulate his Running in, he made a mark before on the further rail of the Tympan, to which mark he Runs the Carriage in, till he brings the mark in a range with the fore edge of the Plattin; and as it is coming, ſkips his hand to within an inch or two of the end of the Bar, and then at once gently leans his body back, that his arm as he Pulls the Bar towards him may keep a ſtraight poſture; becauſe in a Pull it has then the greateſt ſtrength. And he alſo ſlips his right foot upon the Foot-ſtep, while his left hand holds faſt by the Rounce; as well to reſt on the Foot ſtep and Rounce, as to enable his body to make a ſtronger Pull; which will prove Longer or Shorter, according to the ſtrength put to it, and alſo the Hard or Soft Juſtifying of the Head.

Then diſengaging his right hand again from the Handle of the Bar, he ſlips it to the Bow of the Bar, before the handle fly quite back to the Cheek of the Preſs: for ſhould the Bar by its forcible ſpring knock hard againſt the Cheek of the Preſs, it might not only ſhake ſome of its parts out of order, but ſubject the whole machine to an unſtable poſition: beſides, the further the Bar flies back the more he hinders quick riddance in recovering it again. But yet he muſt let the Bar fly ſo far back as that the Tympan may juſt riſe clear off the Plattin; leſt when he Runs in his Second Pull, the Face of the Plattin rub upon the Tympan, and ſhoves the ſheet upon the Face of

the

the Letter, which ſometimes Slurs, and ſometimes Doubles it, by which the ſheet is deſtroyed.

Having Pulled the Firſt Pull, and having the Rounce ſtill in his left hand, he turns the Rounce about again, till the Carriage runs in ſo far as that the ſecond mark on the rail of the Tympan comes into a range with the hither edge of the Plattin, as before the firſt mark did; and then Pulls his ſecond Pull, as he did his firſt; and ſlips his right hand again off the Handle of the Bar to the Bow, guides the Bar up to its Catch leiſurely, that coming now near the Cheek it knock not againſt it: and juſt as he has Pulled his Second Pull, he gives a pretty quick and ſtrong preſſure upon the Rounce, to turn it back, and the Carriage out again: and ſo ſoon as he has given that one preſſure, he diſengages his left hand from the Rounce, and claps the fingers of it under the middle of the Tympan, and on the Ear of the Friſket: and while this is doing, removes his right hand to the now upper, but immediately it will be the under ſide of the Tympan Rail, within four or five inches of the upper end of it, to receive the Tympan, as it is lifted up off the Form by his left hand. And having thus received it, lets it deſcend gently on the Gallows. And as it is deſcending, ſlips his left hand fingers under the hither lower corner of the Friſket, and gives the Friſket a toſs up; while by this time his right hand being diſengaged from the Tympan, is ready to catch the Friſket by the Ear, and convey it quick and gently to its Stay: and while the Friſket is going up; he ſlips the end of the middle finger of his left hand, or ſometimes the ends of his two middle fingers with their balls upwards, under the hither lower corner of the Pulled off Sheet, and at the inſtant he has got them under, he nimbly bows his Joynts upwards, to throw up the corner of the ſheet, to make it mount a little, for him to gather about two inches hold of it between the balls of his thumb and fore finger. And heaving the whole ſheet by this corner a little upwards, he at the ſame time lifts it off the Points, and draws it ſomewhat towards him; and as it comes

comes, catches it near the uper corner of the ſame ſide of the ſheet, between the foremoſt joynts of his fore fingers and ball of the thumb of his right hand, and nimbly twiſting about his body towards the Paper bank carries the ſheet over the Heap of White paper to a Paper board, which before he placed beyond that Heap on his right hand, and lays it down upon a waſte ſheet laid for that purpoſe on that Paper board; but while it is coming over the White paper Heap, though he have the ſheet between both his fore fingers and thumbs, yet he holds the ſheet ſo looſely that it may move between them as on two centers, as his body twiſts about from the ſide of the Tympan towards the ſide of the Paper bank.

Thus you ſee both the Preſs-man's hands at the ſame time alternatively engaged in different operations: for while his right hand is employed in one action, his left is buſy about another, and theſe exerciſes ſo ſuddenly varied, that they ſeem to ſlide into one another's poſition; beginning when the former is but half performed.

Having thus Pulled one ſheet, and laid it down: he turns his body towards the Tympan again, and as he is turning gives the next ſheet on the White paper Heap a touch with the backſide of the nail of his right thumb, as before, to draw it a little over the hither edge of the Heap, and lays it on the Tympan, &c. as he did the firſt; and ſo ſucceſſively every ſheet till the whole Heap of White paper be Worked off.

As he comes to a Token ſheet, he undoubles that, and ſmooths out the creaſe with the back ſide of the nails of his right hand, and the Face of the Letter may print upon ſmooth paper. And being printed off, he folds it again, as before, for a Token ſheet when he works the Reteration.

Having Worked off the White paper, he removes the Heap to his left hand; then takes up the Paper board, and lays it on his right hand: and if it be Twelves, or any Form Impoſed like Twelves, as Twenty fours, &c. he turns it from one long ſide

ſide of the paper to the other; that is, the long ſide of the paper that ſtands on his right hand when the printed ſide lies upwards, he turns over to his left hand, and lays the unprinted ſide upwards. In performing this, he graſps off the Worked off Heap ſo much at once between both his hands as he can well govern, without diſordering the evenneſs of the ſides of the Heap, viz. a Token, or more, and lays that upon the Paper board; then takes another graſp, and ſo ſucceſſively, till he has turned the whole Heap, graſp by graſp.

Having now turned the Heap, and made Regiſter on the Reteration Form he works off the Reteration: but he ſomewhat varies his poſture in the Laying on his Sheets: for as before, when he worked White Paper, he caught the ſheet by the upper further corner with his right hand, he now having heaved up the ſheet catches it as near the further ſide of the further Point hole as he can, with the ball of his right hand thumb above the ſheet, and the ball of his fore finger under the ſheet the readier to lay the Point hole over its reſpective Point: which having done, he ſlips his body a little backwards, and both his hands with it, his right hand towards the hither Point hole, with the back ſides of the nails of his fingers to draw or ſtroke it over the Point: and the fingers of his left hand, as they come from the farther corner, nimbly ſlipping along the bottom edge of the ſheet, till they come to the hither corner; and then with his fore finger and thumb, lays hold of it, to help guide the Point hole on that Point alſo: then Pulls that ſheet, as before, as he did the White Paper, and ſo ſucceſſively all the reſt of the Reteration. Only, the Token ſheets, as he meets with them, he folds not down again, as he did the White Paper.

PRINTING RED, OR OTHER COLOURS WITH BLACK.

When Red and Black are to be printed upon the ſame ſheet, the Preſs man firſt Makes Regiſter, and Makes Ready his Form as

as before; then having a new Friſket, he prints upon his new Friſket with Black; and, having before a Proof ſheet printed Black, with the words to be printed Red under lined, he takes off his Friſket, and lays it flat on a Paper board, and with a ſharp pointed pen knife neatly cuts out thoſe words on the Friſket, and about half a ſcabbord Margin round about the words, that he finds under lined on the Proof ſheet: then ſets the Friſket by till he has worked off his Heap with Black, and puts his common Friſket on the Joynts of the Tympan again.

While the Preſs-man is Cutting the Friſket, the Compoſitor takes thoſe Words out of the Form that are Under lined on the Proof ſheet, and in their place puts Quadrats, m-Quadrats, Spaces, &c. to Juſtify the lines up again.

Then Locking up the Form, the Preſs-man works off the Heap black, which having done he takes off the common Friſket, and puts on his new cut Friſket: then taking a piece of Nonpariel Riglet he cuts it into ſo many ſmall ſlips as there are Whites in the Form to be printed with Red; theſe ſlips he cuts exactly to the length of the Quadrats, &c. the Compoſitor put in, and to the breadth of the body; but rather a ſmall matter leſs than bigger, leſt they bind at the bottom of the Shank of the Letter: for when the Compoſitor takes out the Quadrats, &c. he pricks on the point of a Bodkin the bits of Riglet, and puts them into their reſpective holes: and being looſened off the point of the Bodkin with the blunt point of another Bodkin, are laid down flat on the Preſs ſtone; theſe ſlips are called Underlays.

Upon theſe Underlays the Compoſitor puts in again the Words or Letters he took out before the Form was Worked off Black: ſo that theſe Words now ſtand higher than the other Matter of the Form, and therefore will print when the other Matter will not. But yet for the more aſſurance that the other Matter print not, the New-cut Friſket was prepared, which hinders any thing to print but what Prints through the holes cut in it; which holes theſe Underlaid Words fall exactly through.

Having

Having mingled the Red, or any other intended colour with Varniſh, he Beats the Form; and Pulls it very lightly, leſt theſe Underlaid Words ſtanding higher than the reſt of the Matter, print too Hard.

MIXING AND GRINDING COLOURS WITH VARNISH.

Varniſh is the common Menſtruum for all colours that are to be uſed in printing.

Red is the chief colour that is uſed with Black in book printing: of Reds there are two ſorts in general uſe, viz. Vermillion and Red Lead; Vermillion is the deepeſt and pureſt red.

Yet may other colours alſo be uſed to print withal; as Lake and Ruſſet, which are Reds deeper than Vermillion; Verditur, Indico, and Bice for bleus; Orpiment, Pink, Yellow Oaker, for yellows: Verdigreaſe, and green Verditur, for greens: or what other colours may be fancied.

But all colours for printing muſt be ground with Soft Varniſh; eſpecially thoſe colours that are of themſelves dryers; as Red Led, Vermillion, Orpiment, Verdigreaſe; for ſhould they be ground with Hard Varniſh the coloured Ink would dry and harden ſo quick and faſt upon the Form, that it would ſoon be choaked up, and conſequently want Waſhing e're the Form be Worked off; which would be very troubleſome to the Preſs-man, becauſe he muſt expect to have all his Underlays to new fit to their places: and beſides, it will ſo dry and harden upon the Balls, that the grain of the Leathers would quickly tear off, and fill the Form full of Picks.

The fitteſt colours therefore for printing, are ſuch as are of the lighteſt body and brighteſt colour.

They are to be ground with a muller on a ſmooth marble ſtone, ſo long that the colour becomes impalpable, and is thoroughly mingled with the Varniſh.

RULES

RULES AND REMEDIES FOR THE PRESS-MAN.

The Preſs-man is to make a Proof ſo oft as occaſion requires: if he takes off his Form to make a Proof, he Unlocks and lays the Quoins, in ſuch a ſituation as he may know how they were diſpoſed of before; but many Printing houſes have an empty Preſs ſtands by to make Proofs on.

The Compoſitor having brought the Form to the Preſs, lays it down on the Preſs ſtone, and the Preſs-man places it even under the Plattin, that the Plattin Bear not harder on the hither or further ſide of the Form: then Beats the Form four or five times over that he may be ſure it Take; then he lays the Proof ſheet on the Form, ſo as by his judgment it ſhall have an equal Margin on all its oppoſite ſides, and a double Blanket on the Proof ſheet; and Running in the Carriage, Pulls the Proof ſheet: having Pulled it, he Runs out the Carriage again, and takes the Proof ſheet off the Form. Then with the Lye bruſh he Rubs over the Face of the Letter three or four times, to waſh off what Ink may remain on it, and carries the Form again to the Correcting ſtone and lays it down: and the Proof he carries to the Compoſitor's Caſe.

If the Form he works on be Small letter or Old Letter, he uſes Strong Ink; and Beats Lean: for Weak Ink and Fat Beating, will quickly choak up the Face of the Letter. But to fetch off Hard Ink thin Beat on the Face of the Letter, he Pulls Hard. But if the Form be great Letter or Black Engliſh Letter, it will allow Fatter Beating.

He keeps a conſtant and methodical poſture and geſture in every action of Pulling and Beating, which becomes habitual to him, and eaſes his body, by not running into unneceſſary diverſions of poſtures or geſtures in his labour, and it eaſes his mind from much of its care, for the ſame cauſes have con-

ſtantly the ſame effects. And a Pull of the ſame ſtrength upon the ſame Form, with the ſame Beating, and with the ſame Blankets, &c. will give the ſame colour and impreſſion.

That every two ſheets, if the Form be ſmall Letter (rarely three, unleſs Great Letter) he takes Ink; and that ſheet when he Takes not Ink he ſteps to the Heap to overlook the colour, and ſee whether he has Taken too much or too little Ink; and to ſee if any accidents have befallen the Form, that is, that no Letters, Quadrats or Furniture, &c. riſe, that no Letters are Battered; that the Regiſter keep good; that no Pick be got into the Form, or any other accident that may deface the beauty of the Work, but all this while ſtill keeps his Balls Diſtributing.

If he has taken too much Ink, which ſometimes may happen (but moſtly through careleſſneſs) he will not take Ink again, till he has worked his Balls to a good and moderate colour. But if the ſheet already Pulled be ſo Black that it may not tolerably paſs, he doubles or folds it in the middle and lays it croſs the Heap, that the Gatherer may take or leave it, in caſe the Heap falls ſhort. If he foreſees the next ſheet will alſo be too Black, he takes a dry ſheet of waſte paper between his Balls and Diſtributes upon that dry ſheet, that it may take off the Ink.

If Letters, Quadrats or Furniture Riſe, he puts them down: the Letters and Quadrats with his Bodkin, and the Furniture with his Hammer, and Locks the Quarter they are in, a little harder.

If any Letters are Battered, he Unlocks the Quarter they are in, and deſires the Compoſitor to put others in their room.

If Bearers fail, that is, ſqueeze thinner with long Pulling on, he takes thoſe Bearers off, if they are on the Friſket, and puts on thicker: but if the Furniture is Underlaid, he Unlocks the Quarter they are in, and Underlays them according to his judgment.

If

If Regiſter be Out, which ſometimes happens by the ſtarting of the Quoins, he mends it.

If a few Picks are got into the Form, that is, little bits of paper, ſkin or Film of Ink, greaſe or other filth which may ſtick to the Face, or get into the hollows of the Letter, he with the point of a needle picks them out: but if many be gotten in, he takes off the Form and waſhes it.

And though he every other ſheet overlooks the Heap, yet his Companion that Pulls, by an habitual uſe caſts his eye upon every ſingle ſheet; yet rarely hinders his riddance by it, for while he is taking the ſheet off the Tympan, he gives a quick ſpreading glance upon it, and lays it down, unleſs he perceive ſomewhat to mend: for then he lets it lie on the Tympan till he has mended what was amiſs.

And that he may Take Ink more equally, to keep the Balls of an equal fatneſs, he keeps the Rubb'd out Ink on the Ink-block of an equal thickneſs; which to do, he with the under-edge of the bottom of the Brayer, draws often from the maſs of Ink a ſmall, and as near as he can gueſs an equal quantity of Ink, and with the Brayer rubs and diſperſes that Ink of an equal thickneſs, all over the hither corner of the Ink-block. While this is doing he holds the Balls upright on one another in his left hand, leaning the handle of the uppermoſt Ball-ſtock againſt his breaſt.

The equal and often Taking of Ink in a ſmall quantity, and conſtant Diſtributing of the Balls, is the only means to keep the Heap throughout of an equal colour, and to avoid Leaving of Friers.

If he meets with ſheets in his work; torn, or ſtain'd, &c. he prints them not, but throws them under the Paper-bench; and if any creaſe or wrinkles be in any ſheet, he laying the back of his four left hand fingers upon a ſmooth place in the ſheet, rubs with the back of the nails of his right hand fingers from him upon the wrinckles, till he has ſmoothened them.

Sometimes

Sometimes, through the looſe Hanging of the Plattin on its Cords, or through the much wearing of the Hoſe, or the Garter, or the Worms in the Nut and Spindle, or the irregular wearing of the Toe of the Spindle, in its Nut, or too much play of the tenons of the Head in their mortiſſes, or the irregular dryneſs of the Tympan, or through irregular Running in of the Carriages, it will happen that the Letter will double upon the ſheets, that is, print double.

If the looſe hanging of the Plattin be the cauſe, it is eaſily mended by turning about the Female Screws fitted to the tops of the Hoſe.

If the Hoſe be worn, or the ſquare holes the Hoſe works in, it may for the preſent be botched up by putting ſcabbord between the Hoſe and the ſquare holes of the Till, but to mend it perfectly either another Till muſt be made, or new Hoſe, or both.

If the Garter be worn too wide; the ſmith muſt either mend the old, or make a new one.

If the Worms of the Nut or Spindle be worn, the Spindle muſt be examined by the ſmith, and made true, and have a new Nut caſt on it.

If the Toe of the Spindle and its Nut, or either of them be worn irregularly, it is ſmith's work to mend.

If the tenons in the Head have too much play in their mortiſſes; which though it ſeldom happens, yet if the Head were not made of well ſeaſoned ſtuff, the tenons may be ſubject to ſhrink, and ſo have too much play. There is no ſubſtantial remedying this fault, but by making a new Head.

If an unproper temperature of the Tympan be the cauſe; that is, when it is dry in one place and moiſt in another, the dryed place may by its ſpring force the paper againſt the Face of the Letter, and in part print it before it come to feel the force of the Plattin; but this is rather ſlurring than doubling, and when the force of the Plattin does come, the ſpring in the dryed part will again remove the paper, and the force of the

Plattin

Plattin give its full impreſſion where the paper is thus removed: but when it is real Doubling, it happens generally on the whole ſheet.

This Doubling or Slurring is mended, by reducing the dryeſt part of the Tympan to an equal moiſt temperature with the moiſteſt.

Doubling often happens in the middle of the Form, and the reaſon is, becauſe the foreſide of the Plattin prints beyond the middle of the Form at the firſt Pull, and the hindſide of the Plattin by the ſecond Pull reprints part of the Firſt Pull: ſo that a ſpring in the Tympan removes the paper in this interval of time.

This fault is eaſily mended by exact obſerving the Running in of the Carriage.

Doubling may alſo happen by the too looſe and flapping ſtraining of the Tympan, when it was firſt drawn.

This cannot be mended without taking the Tympan off, and Drawing on a new one.

If the joints are ſo faulty (as ſometimes old Joints are) that the Preſs-man cannot keep Regiſter with them, the ſmith muſt make new or mend the old.

When he leaves work, he covers the Form with the Tympan, to keep it from duſt or filth that may fall on it; and takes out the Blankets to cover his Heap.

IN the preceding Pages we have given a particular Deſcription both of the Preſs and all the different Parts that compoſe that ingenious Machine; and alſo the methods made uſe of in the practical Application of it; wherein we have been minute in the Deſcriptions, in order to convey its uſe; notwithſtanding which we make no doubt but ſome may think we have treated it in too explicit a Manner; to obviate which, we ſhall only ſay, that this Work is calculated for the peruſal of ſuch as are, as well as ſuch as are not, converſant with the practical Uſe of it.

In the following Pages we ſhall treat of the Compoſitors Employ, in which improvements are made every Day; as a Teſtimony of it, we ſhall refer our Readers to the Productions of a few Years paſt.

COMPOSITORS BUSINESS.

DISTRIBUTING, or conveying the different ſorts of letter to their reſpective apartments, is commonly the firſt of a Compoſitor's practical exerciſe: though it would be found more ſafe and advantageous to maſter and man, was this cuſtom ſometimes reverſed, and Compoſing made antecedent to Diſtributing; which depends upon a perfect knowledge of what is, or ought to be contained in each of the different boxes in a pair of caſes: but becauſe the diſpoſition of ſorts differs almoſt in every Printing-houſe, more or leſs, it follows that ſuch irregularities muſt have their effects accordingly; of which we do not want for inſtances. The firſt that offers itſelf to our obſervation, is the loſs which a Compoſitor ſuſtains, every time he changes his place of work; for, being unacquainted with the ſituation of each ſort, he is hindered, for ſome time, in his quick and ready way of diſtributing; which might be eaſily prevented, was it not for that empty plea, That ſuch a diſpoſition of ſorts is moſt proper, becauſe it is the ſame at my Maſter's; whereas it would be more conducive to uniformity, were eſtabliſhers of new houſes to follow the method which is obſerved in one or other of the principal printing-houſes, with reſpect to Laying of Caſes.

Another

Another evil that reſults from diſregard to the point under conſideration, affects chiefly a maſter; in that ſome Compoſitors, rather than charge their memory with the different ſituation of ſome few ſorts, tranſpoſe them into ſuch boxes as contained them at their laſt place of work; whereby the diſpoſition of letters, in that roman caſe at leaſt, is deſtroyed; and the tranſpoſed ſorts not being replaced, the boxes become receptacles of confuſion: for the right ſorts being diſtributed upon, the undermoſt are rendered uſeleſs, becauſe they are not expected to lodge in quarters that were not aſſigned them; and therefore, if the buried ſorts happen to run ſhort, they muſt be caſt.

Another inſtance of diſadvantage that ariſes from the different diſpoſition of ſorts into caſes, is, that when at auctions, or other occaſions, letter is bought in caſes, all ſuch ſorts muſt be tranſpoſed whoſe ſituation does not agree with the plan by which the buyer's letter is laid.

We therefore repeat it, as our opinion, that it would prove a preſervative to a clean pair of caſes, were they filled and provided with letter for a new Compoſitor to begin his work upon; that by compoſing firſt, he may acquaint himſelf with the contents of his boxes, and be the better prepared for diſtributing.

And now we have ſhewn the reaſonableneſs for making compoſing the firſt of a Compoſitor's buſineſs in a new place of work; we may with the more freedom ſay, that it is unreaſonable even to permit a beginner to attempt diſtributing, till we are well aſſured, that he has acquired a competent knowledge as well of his letters as boxes, by compoſing. To make therefore a young apprentice the ſooner fit for diſtributing, he ſhould be told, that there are ſome letters that reſemble others; and at the ſame time be ſhewn how to diſtinguiſh one from another; viz. b from q, d from p, l from I, n from u, &c. And to try whether he has a perfect knowledge to diſtinguiſh ſuch letters as are ſimilar to others, let the young compoſitor diſtribute a handful of broken matter into an empty caſe; and if upon examining

examining the before-mentioned ſorts are found in their proper boxes, he may be truſted to diſtribute for himſelf. But before he proceeds, he ſhould be cautioned;

1. Not to take up much at firſt, that if he ſhould break his handful, he may have the leſs pie to diſtribute: which he is to do before he takes up a freſh handful.

2. Not to throw letters in with their face downwards; becauſe it batters them.

3. Not to diſtribute his caſe too full; becauſe it creates pie: with other ſuch admonitions as ſhall be of ſervice to him.

Tho' it is common in diſtributing to begin taking up at the head of pages, and to hold the face of the letter toward us; as alſo with the two fore-fingers of our right hand to draw forwards as much of the matter as we can conveniently hold between them and the ball end of our thumb; yet ſome Compoſitors chuſe a contrary method; in which they begin taking up at the bottom of pages, holding the face of the letter from them, and uſing the thumb of their right hand to puſh forwards as much of the Matter as their two fore-fingers can conveniently turn upon the ball end of their thumb: but which of the two has the advantage, we ſhall not pretend to ſay, becauſe both are obliged to purſue the ſame thing; both muſt read and ſpell what they take between their fingers; and both muſt ſquabble and work the letters aſkew, to drop each Sort with more quickneſs into its proper Box.

Sometimes letters are more or leſs ſlippery in diſtributing, and their wetneſs affects the fingers and thumb, by making them ſupple, and unfit for the nimble diſpoſing of the former into their proper apartments; which commonly happens when a Form is not well rinced, eſpecially where the Letter is ſmall, and old, and withal waſhed with old lye that has much ink in it; which makes it difficult to rince a Form ſo clean as to prevent Letter from being ſlippery. In ſuch caſe it is cuſtomary to keep a piece of Alum in a convenient Box, to pinch it now and then between our fingers: which contracts the grain of

the ſkin, and the dilated pores of the fingers again; or elſe we wet our ſlippery Letter with water which Alum has been diſſolved in. But to ſave our fingers, without applying this remedy, we uſe the more pains in laying up a Form, the Letter whereof we apprehend will be ſlippery.

New Letter that is not well dreſſed, and harbours Burs or other irregularities, is apt to ſtick; and therefore it is very neceſſary to wet it with water in which ſoap has been diſſolved; which makes the Letter glide freely from between our fingers. But when Letter ſticks on account of having long ſtood in Chaſes, or being put up without rincing, the common way for opening it is, to pour boiling hot water over it; and if that takes no effect after half a hour's ſoaking, repeat the experiment, which then commonly ſucceeds.

LAYING OF CASES.

Implies nothing elſe but filling them with Sorts of a new Fount of Letter. In laying of Caſes we obſerve, whether they are whole, clean, and lined. If they are new, they do not want lining in courſe; as we approve of the Joiners way of lining them; who paſte paper all over the bottom, before they faſten the Frame of the Boxes on.

When we are about laying our Caſes, we conſider the weight of the Fount, that we may lay no more Sets of Caſes than the Fount will carry on Hands: for to lay too many Sets, would be but weakening a Fount; Seventeen Sets of Caſes have been laid of the ſame Letter, to carry on the ſame number of Hands, upon the ſame Work; which ſhews the very uncommon Weight of that Fount.

Being now prepared with proper Caſes, we begin to lay our Letter, filling each Box moderately with its Sort, and putting the reſt up in their Coffins; in which every one follows his own judgment, and places them ſo as to find without much trouble the Sorts which he ſhall want to perfect, or to fill his Caſe again. Accordingly when we have filled our Boxes, we put the remaining Sorts by in the following manner, viz.

The

The Latin Sorts, c, i, m, q, u, v, x, æ, œ, &,
The Engliſh Whole-box Sorts, a, d, e, n, o, r, t,
The Long-box Sorts, b, f, g, l, ſ, ſh, w, y,
The Quarter-box Sorts, ct, ſſi, ffi, ffl, j, z, [, ç,), &c.
Accented Letters, Small Capitals, and Figures,
Large Capitals, Spaces, and Quadrats.

Though ranging the Sorts in this orher ſhould take up ſix different places at firſt, they will ſoon be reduced to leſs, if the Letter is making up; and to ſtill leſs, after it has been made perfect; when all the ſuperfluous Sort perhaps will go into one Baſket. But inſtead of Baſkets, well eſtabliſhed Printers provide Fount Caſes, for holding Sorts as do not always circulate alike; which cannot fail proving of ſervice, and might be of ſtill more benefit, were the Model of a Fount Caſe different from a common Lower Caſe, as to length and breadth, and not of ſuch an extraordinary depth; whereby the bottom of the ſmall Boxes is rendered inacceſſible. Hence it is no great matter of aſtoniſhment, if a Sort ſhould be reckoned wanting that cannot be got out of theſe incloſures without much trouble and loſs of time, beſides damaging the letters, in getting them out by the help of a bodkin, &c. Neither can it be ſuppoſed, that after the Boxes of the ſeveral Sets are filled with them, all the remaining petty Sorts in a Fount Caſe ſhould be wanted beſides. The Plan of Fount Caſes, therefore, calls for an alteration, if they are to be more uſeful than they are at preſent. But leſt we ſhould be thought too forward, by thoſe who approve of the modern make of Fount Caſes, we would be underſtood to mean here all along thoſe of the antiquate contrivance, that confines their ſhape, and circumference of Boxes, to a common Lower Caſe, in every reſpect beſides the profundity of the former. And that we may explain ourſelves the better upon this head, we ſhall give a draft of our intended Fount Caſe.

A FOUNT CASE.

ct		æ	œ	s	’	[		)		ſh		ffi		ſſi	
&	b	c	d	e	i	ſ	f	g	ſh	ſi	fi	ſl	fl	ff	ff
z	l	m	n	h	o	y		p	q	w		j	ç	ſt	k
x	v	u	t	Spaces	a	r		,		.	:	;	-	?	!
1		2	3	4	5	6		7		8		9		0	

COMPOSING,

Is the mean and grand occupation of the perſon that has made himſelf perfect in the Art of ranging and digeſting Fuſil Types into that order and harmony in which they appear upon paper, when printed.

Compoſing is a term that includes ſeveral other exerciſes as well of the mind as body; for when we are ſaid to Compoſe, we are at the ſame time engaged in Reading and Spelling what we are compoſing, as well as in taking care to Space and to Juſtify our Matter. But that we may obſerve a method in treating of Compoſing, we will make our beginning with what goes immediataly before it, and conſiſts in making the Meaſure for the Work a Compoſitor is to go upon.

For making of Meaſures we uſe m's, laid the flat way, for that purpoſe. But before a Compoſitor begins a work, he is, or ought to be directed, how many m's wide, and how many lines long he is to make a page of it. Accordingly if our work is a Manuſcript, we put the ordered number of m's into our Compoſing ſtick, and faſten them between the Head and Sides of it, as tight as we are uſed to juſtify all our Matter. But if it is printed Copy, and we are to keep it to the ſame lines and pages, we do not content ourſelves with having made our meaſure to ſuch a number of m's as anſwer to the width of our Copy; but we compare the Face of the Letter in the Copy, and of the Letter before us; and examine, whether they are caſt thiner or thicker; to find out which, we look for a very cloſe line in the Copy, which we ſet off, to ſee how it comes into the meaſure made to m's. Accordingly if we find that the Letter of our Copy is either cut or caſt thicker than the Letter before us, and we apprehend that we ſhall be cramped to get in line for line where the matter runs cloſe, we make our meaſure an n-quadrat wider, for our own convenience, and ſkrew our line up tight and ſtiff. On the other hand, if a cloſe line comes freely into our meaſure, and admits of ſome Spaces be-

ſides

ſides, we judge that the Letter of the Copy is either cut or caſt thicker than the Letter we are to uſe, and therefore make our meaſure an n-quadrat narrower, rather than to ſquander away Spaces, by ſetting wide and open.

Tho' it is common to take our meaſure by m's of the Letter on which the work is to be done, it would be nevertheleſs more advantageous, were it made, a Rule, that All meaſures for Folio's and Quarto's ſhould be made to m's of the Engliſh Body: all meaſures for Octavo's, again, to Pica m's and all meaſures for Twelves, and leſs ſizes, to m's of the Long Primer. And becauſe in large Printing-houſes it happens that different Founts of the ſame Body, but not of the ſame Size, are ſometimes employed, it is abſolutely neceſſary to uſe always m's of one and the ſame Fount of Letter, to make our meaſures by. The benefit of ſuch a regulation would ſoon be perceived, in ſaving the trouble of cutting Scabbord, Leads, Rules, &c. to ſeveral meaſures that differ ſometimes not a common Space of each other, on account of the different Sizes of the ſame Body of Letter not filling the ſame meaſure alike full.

Having made and ſecured our meaſure, we look for a ſetting Rule; which, if it anſwers exactly to the meaſure, ſerves to give us notice when our Stick by falling, or other accidents, has Given: otherwiſe we cut a rule, to fit the meaſure exactly, by which we can ſee when our Stick has had any caſualties.

Being provided with a Caſe full of Letter, a true Compoſing Stick, and a ſquare Galley, we go about Compoſing; but firſt look our copy over, which we will ſuppoſe to be a Manuſcript. Accordingly we take notice whether it is written in Half Sheets, Whole Sheets, or in Quires: whether only one or both ſides have writing on them; and whether each ſide, or each leaf only, have folio's. But what we look more narrowly for is, Whether the Copy is written fair and legible; and whether it is ſpelled and pointed according to the modern way. If therefore it happens that the Copy turns out to our liking, we wiſh the Work to laſt long; whereas if it proves otherwiſe, we

are

are glad to have done with, eſpecially if the Author ſhould chance to be a humourous Gentleman, and unacquainted with the nature of Printing; for then a Compoſitor is obliged to conform to the fancy of his Author, and ſometimes to huddle his work up in ſuch a manner as is no Credit either to him or his Maſter; whereas the Gentleman that leaves the gracing of his Work to the judgment of the Printer, ſeldom finds room to be diſſatisfied upon that ſcore.

By the Laws of Printing, indeed, a Compoſitor ſhould abide by his Copy, and not vary from it, that he may clear himſelf, in caſe he ſhould be charged with having made a fault. But this good law is now looked upon as obſolete, and moſt Authors expect the Printer to ſpell, point, and digeſt their Copy, that it may be intelligible and ſignificant to the Reader; which is what a Compoſitor and the Corrector jointly have regard to, in Works of their own language, elſe many good books would be laid aſide, becauſe it would require as much patience to read them as books did, when no Points or Notations were uſed; and when nothing but a cloſe attention to the ſenſe made the ſubject intelligible.

Pointing, therefore, as well as Spelling and Methodizing ſome Authors Copies being now become part of a Compoſitor's buſineſs, it ſhews how neceſſary it is for Maſter Printers to be deliberate in chuſing Apprentices for the Caſe, and not to fix upon any but ſuch as have either had a liberal education or at leaſt are perfect in writing and reading their own language, beſides having a taſte of Latin, and ſome notion of Greek and Hebrew; and, withal, diſcover a genius that is capable of being cultivated and improved in ſuch knowlege as contributes to exerciſe the Art with judgment.

In order to enable Compoſitors to know the Value of any Number of Pages, of a Piece of Work, at any Price we ſhall here introduce a Table, that will anſwer their deſired Purpoſe, and which we doubt not but will be acceptable to many.

A TABLE shewing the Value of any Number of Pages at any Price above 4 d. each, in Octavo, Twelves, &c.

1	0	4	0	4¼	0	4½	0	4¾	0	5	0	5¼	0	5½	0	5¾	0	6	0	6¼	0	6½	0	6¾	0	7	0	7¼	0	7½	0	7¾
2	0	8	0	8½	0	9	0	9½	0	10	0	10½	0	11	0	11½	1		1	0½	1	1	1	1½	1	2	1	2½	1	3	1	3½
3	1	0	1	0¾	1	1½	1	2¼	1	3	1	3¾	1	4½	1	5¼	1	6	1	6¾	1	7½	1	7¼	1	9	1	9¾	1	10½	1	11¼
4	1	4	1	5	1	6	1	7	1	8	1	9	1	10	1	11	2		2	1	2	2	2	3	2	5	2	4	2	6	2	7
5	1	8	1	9¼	1	10½	1	11¾	2	1	2	2¼	2	3½	2	4¾	2	6	2	7¼	2	8½	2	9¾	2	11	3	0¼	3	1½	3	2¾
6	2	0	2	1½	2	3	2	4½	2	6	2	7½	2	9	2	10½	3		3	1½	3	3	3	4½	3	6	3	7½	4	9	3	10½
7	2	4	2	5¾	2	7½	2	9¼	2	11	3	0¾	3	2½	3	4¼	3	6	3	7¾	3	9½	3	11¼	4	1	4	2¾	4	4½	4	6¼
8	2	8	2	10	3	0	3	2	3	4	3	6	3	8	3	10	4		4	2	4	4	4	6	4	8	4	10	5	0	5	2
9	3	0	3	2¼	3	4½	3	6¾	3	9	3	11¼	4	1½	4	3¾	4	6	4	8¼	4	10½	5	0¾	5	3	5	5¼	5	7½	5	9¾
10	3	4	3	6½	3	9	3	11½	4	2	4	4½	4	7	4	9½	5		5	2½	5	5	5	7½	5	10	6	0½	6	3	6	5½
11	3	8	3	10¾	4	1½	4	4¼	4	7	4	9¾	5	0½	5	3¼	5	6	5	8¾	5	11½	6	2¼	6	5	6	7¾	6	10½	7	1¼
12	4	0	4	3	4	6	4	9	5	0	5	3	5	6	5	9	6		6	3	6	6	6	9	7	0	7	3	7	6	7	9
13	4	4	4	7¼	4	10½	5	1¾	5	5	5	8¼	5	11½	6	2¾	6	6	6	9¼	7	0½	7	3¾	7	7	7	10¼	8	1½	8	4¾
14	4	8	4	11½	5	3	5	6½	5	10	6	1½	6	5	6	8½	7		7	3½	7	7	7	10½	8	2	8	5½	8	9	9	0½
15	5	0	5	3¾	5	7½	5	11¼	6	3	6	6¾	6	10½	7	2¼	7	6	7	9¾	8	1½	8	5¼	8	9	9	0¾	9	4½	9	8¼
16	5	4	5	8	6	0	6	4	6	8	7	0	7	4	7	8	8		8	4	8	8	9	0	9	4	9	8	10	0	10	4
17	5	8	6	0¼	6	4½	6	8¾	7	1	7	5¼	7	9½	8	1¾	8	6	8	10¼	9	2½	9	6¾	9	11	10	3¼	10	7½	10	11¾
18	6	0	6	4½	6	9	7	1½	7	6	7	10½	8	3	8	7½	9		9	4½	9	9	10	1½	10	6	10	10½	11	3	11	7½
19	6	4	6	8¾	7	1½	7	6¼	7	11	8	3¾	8	9½	9	1¼	9	6	9	10¾	10	3½	10	8¼	11	1	11	5¾	11	10½	12	3¼
20	6	8	7	1	7	6	7	11	8	4	8	9	9	2	9	7	10		10	5	10	10	11	3	11	8	12	1	12	6	12	11
21	7	0	7	5¼	7	10½	8	3¾	8	9	9	2¼	9	7½	10	0¾	10	6	10	11¼	11	4½	11	9¾	12	3	12	8¼	13	1½	13	6¾
22	7	4	7	9½	8	3	8	8½	9	2	9	7½	10	1	10	6½	11		10	5½	11	11	12	4½	12	10	13	3½	13	9	14	2½
23	7	8	8	1¾	8	7½	9	1¼	9	7	10	0¾	10	6½	11	0¼	11	6	11	11¼	12	5½	12	10¼	13	5	13	10¾	14	4½	14	10¼
24	8	0	8	6	9	0	9	6	10	0	10	6	11	0	11	6	12		12	6	13	0	13	6	14	0	14	6	15	0	15	6

But that we may not go further in this digreſſion, we will return to obſerving the moſt material circumſtances that come under the conſideration of Compoſitors in purſuing their buſineſs.

Having therefore taken notice of the ſtate of our Copy, and knowing into what Heads and Sub-heads the Matter is divided, we fold and place one leaf or more of it before us, and begin our work, with compoſing as many lines as the length our pages are to conſiſt of, beſides one line more, inſtead of the direction line; and then we cut a Gage, to meaſure and to make up all our pages by. But before we actually begin to compoſe, we ſhould be informed, either by the Author, or Maſter, after what manner our work is to be done; whether the old way, with Capitals to Subſtantives, and Italic to Proper names; or after the more neat practice, all in Roman, and Capitals to Proper names, and Emphatical words. Accordingly if the firſt method is to be obſerved, we put a Capital letter, not only to all Subſtantives, but alſo upon the following occaſions; viz.

1. After a Full-point, that denotes the concluſion of a Sentence; but not after one that ſtands for a mark of Abbreviation.

2. To Proper names of Men and Women; which are put in Italic beſides.

3. To names of Kingdoms, Provinces, Cities, Mountains, and Rivers; which are put in Italic beſides.

4. To names of Arts and Sciences; as alſo of thoſe that profeſs them.

5. To names of Dignity and Quality, whether Eccleſiaſtical, or Civil.

6. To names of Feſtivals.

7. To words that expreſs the Title of the Subject.

On the other hand; if a work is to be done in the more modern and neater way, we pay no regard or put any thing in Italic but what is underſcored in our Copy: neither do we drown the beauty of Roman Lower-caſe Sorts by putting every

Subſtantive with a Capital; but only ſuch as are Proper names, or are words of particular ſignification and emphaſis.

It being a rule to begin the firſt page of the work with the nominal part of it, and to ſet it off conſpicuouſly beſides, we conſider the ſize of our work, and chuſe a Head-piece for it; which we place at the top of the firſt page, and then ſet the Name of the work, by way of a Half-Title, each line in Letter a ſize leſs than we propoſe to uſe in the main Title; which lines we branch out, with ſuitable diſtances between.

But becauſe the conſtruction of Flowers depends upon fancy; we willingly leave every one to his own judgment, or refer him to any he may have ſeen in this or other works.

Beſides Head pieces, Flower-pieces, and broad Slips, that are uſed to dreſs the Head of the firſt page of the Body of a work, we are ſometimes directed to ſet a Head off with nothing elſe but a double, or two double Rules; which we call, a Plain Head; but which Rules are not ſo readily applied as may be imagined: for they ſhould be dreſſed ſo as to appear of the ſame Face, and of the ſame exact length; and with ſuch diſtances between Rule and Rule, as ſhew a connexion to each other, and diſplay that ſymmetry which they are capable of, provided they are under the management of a neat Compoſitor.

Having made up the Head of the firſt page, we cut it off by a rule, or row of neat flowers, and put ſo much of the matter after it as the length of the Page will admit of; obſerving to uſe a Fac or a Flower'd Letter, after a Cut; and a Fac of Flowers, after a Metal Flower-Piece; as alſo a ſuitable large Capital after a Plain Head that has Rules over it for its decoration.

The firſt page being made up to the length of the number of lines of which it is to conſiſt, we ſet the Direction line, that ſhews the firſt word of the next page. But becauſe it is the the firſt page of a ſheet, we put a Signature to it; and becauſe it is the firſt page of the Body of the Work, we begin the ſeries of Signatures with B; which is practiſed in England only, but not always obſerved neither, becauſe ſometimes the

Body

Body of a work is begun with A, conformable to the method of all other Printing nations; in which laſt caſe it will be difficult for a Compoſitor to alter his folio's by the Tables of them, unleſs he remembers at every Impoſing, that the work was begun with A, and that therefore he ought to advance his folio's to a whole ſheet from what they are in a Table of folio's. Conſidering therefore that we begin the Body of almoſt every work with the Signature of B, it ought to be made a General rule, to begin the Body of every work with B; whereby the Table of folio's will be of real ſervice to alter the figures of each ſheet by.

In ſpeaking of Signatures, it will not be impertinent to mention, that W is not uſed to ſerve for a Signature; and that it would be more proper to employ the conſonant than the vowel U for that purpoſe; the V being of that original form as has given W its ſhape; whereas the open U is of a more modern formation.

Signatures being always taken care to be put to the proper pages, our chief concern ſhould be (as often as we are finiſhing a firſt page of a ſheet) to conſider, whether any thing elſe is to go into the Direction line of the firſt page for if the work makes ſeveral Volumns, each firſt page of a ſheet expreſſes them reſpectively at the beginning of the Direction line: and if it is a work that is publiſhed in Numbers, the ſucceſſion of them ſometimes is carried on in the like manner; tho' we ſee no reaſon for making this incroachment upon the Direction line, when Proprietors are at the charge of printed Covers to each Number; which will ſerve to take off that reflection which hereafter poſſibly may be made, that Gentlemen in ſuch times could not purchaſe a conſiderable Work, unleſs by ſmall parcels.

Our firſt page having now its length to the Gage, the room which the Running title occupies is ſtill to be filled up; which is done without much trouble, by driving the Head out ſo much more, unleſs it ſhould be thought beſt to drive the Head-

piece

piece down as much as the Running title makes; which however is done but by few, eſpecially where it is of a conſiderable proportion, as to depth. But where pages have Flower-pieces, Slips, or Rules at the head, it is cuſtomary to put the Folio, inſtead of the Running title, over them; yet, for our part we can aſſign no reaſon why the ſeries of Running titles ſhould be interrupted, on account of a freſh part of the work beginning a page, tho' at the ſame time comprehended under the ſame general title. Neither is it a trifle to a Compoſitor, to alter his Running titles, in this caſe, when they are divided, and therefore muſt be parted and repeated according to the turn of an even or uneven page.

Before we have done ſpeaking of the Firſt page, that begins the Body of a work, we ſhall obſerve, that neither Direction nor Signature were uſed in the infancy of Printing: and that the French ſtill favour the former, by putting a Direction to no other than the laſt page of each ſheet; whereby the reſt of the pages are ſecured by a line of quadrats at the bottom. And as to Signatures, they likewiſe chuſe the antient way; to number them by Numerals, inſtead of Figures. Otherwiſe they agree with us, and put One Signature to a ſheet in Folio; Two to one in Quarto; Four to a ſheet in Octavo; and Six to one in Twelves.

We proceed now to the Second page; to which we begin to ſet the Running title, in proportion to the Letter of the work, and according to the quantity of matter, either in all Capitals, Small Capitals, or Italic: for it is not often that Running titles are ſo conciſe as to admit of being ſet in large Capitals; but are commonly divided into two lines; and ſometimes made very troubleſome to the Compoſitor beſides, by crouding the Parts and Sub-parts of a work, ſuch as Book, Chap. &c. into the corners of them; or by changing the Running title with the Head of every Chapter: in which caſes, particularly, it would ſeem an ungenerous view in one who ſhould diſpute comprehending

prehending Running titles under our calculations concerning the price of a work.

The Running title being ſet, we put a ſuitable diſtance between that and the Matter; and therefore conſider the Bearings off of our letters in the Running title: for if it conſiſts of all Capitals that have no deſcending letters amongſt them, and runs throughout the work, three Scabbords of a middle ſize, will be ſufficient to ſeparate the Running title from the Matter; whereas four thick Scabbords will make no more than a proper diſtance, where Running titles are in Italic, or mixed with it; and withal have deſcending letters among them. But in this caſe, as in others, we have regard to proportion, and make a difference in diſtances, agreeable to the ſize as well of the Letter as Page.

The Firſt page of the Work being ſettled, and the Running title begun with the Second page, we proceed in our work, according to ſuch rules as have been obſerved by Compoſitors that have been diſtinguiſhed for the ſolidity of their judgment. But becauſe we fear that we cannot enter upon mentioning even the moſt frequent Circumſtances in Compoſing, without running into a prolixity that might offend ſome of our Readers, we will avoid it by giving a curſory ſketch of the following inſtances, viz.

When our Copy is very wide we uſe a Diviſorium (commonly called Viſorum), we chuſe to move it each time downwards, to compoſe what by that means appears from under the Viſorum; becauſe we find it more ſafe againſt Outs and Doubles to compoſe from above it rather than under it.

In Compoſing we employ our eyes with the ſame agility as we do our hands; for we caſt our eyes upon every letter we aim at, at the ſame moment that we move our hand to take it up; neither do we loſe our time in looking at our Copy for every word we compoſe; but take as many words into our memory as we can well retain; which we ſpell as we take up the letters for them: and having done with what we had taken into

into our thoughts, we give a glance to our Copy again, to furniſh our memory with a freſh ſupply of words. But this can be done only in printed Copy, and in ſuch Manuſcripts as are written fair, and are free from Inſertions and Interliniations; a bad written or intricate Copy requiring a much longer and cloſer application of the eye, and keeps it continually upon the ſtretch. In the mean time, as often as we juſtify a line, we ſee whether we have taken wrong letters up, and change them accordingly.

In taking up a letter we make our aim at one that lies with its Face towards the right hand, and with the Nick from us, that ſo we may take the letter up by the Head, and convey it nimbly into the Compoſing Stick, without hugging it between our fingers, or knocking it about the Stick.

If we are upon Work in ſuch language as we are well acquainted with, we take notice to correct or change ſuch words as we are ſure to be wrong. But this care is not acknowleged by every Author; for ſome obſtinately refuſe to truſt to a Compoſitor's judgment, and rather propagate errors than permit a Printer to correct ſuch faults as ſome Authors cannot mend, but rely upon the rectitude of the book from which they copied.

Where work is divided into Heads and Sub-heads, the firſt are diſtinguiſhed by Letters of a ſize larger than the Subject matter; whereas Sub-heads are ſet in Italic of the Body of the work; which is alſo done to Heads in work of larger Letter than Engliſh, and ſometimes even in work of that ſize.

After a Fac, Flowered letter, and Two Line letter, it is cuſtomary to put the next letter a Capital, when the word conſiſts of more than one ſyllable; or ſet the whole word in Capitals, if it is a monoſyllable. It would therefore have the look of a blunder, were we to follow the French, who often put a Capital after a two line letter, and the reſt of the word in Small Capitals.

If

If a Fac or Flowered letter be deeper than the Compoſing-ſtick, we meaſure the exact width of it by Quotations, or common Quadrats; which we put into our Stick, and the Fac into the Galley, and then compoſe, and empty each time ſo many lines as our meaſure in the Stick will allow, till we have compoſed ſo many as reach ſomething beyond the Depth of the Fac, that by juſtifying it up to the lines, its touching the letters underneath may be prevented.

Capitals being enſigns of honour and dignity, we ſpace, properly, all ſuch Words as are ſet in Capitals, to ſet them off more conſpicuouſly; and this we do not only to words at length, but alſo to ſuch as are abridged; yet not to dates of years that are expreſſed by Numeral Capitals.

Where a line breaks off at the end of a Paragraph, we endeavour to make it of a tolerable length; and therefore obſerve to ſet ſome lines before a Break-line accordingly, that by driving out, or elſe by getting in, we may come to a handſome Break-line: for it is diſagreeable to a Compoſitor, when a Break-line happens to be too ſhort, or too long. And though it is very common with the French to begin a page with a Break-line whoſe major part conſiſts of matter, it does not ſuit an Engliſh eye; for in ſuch caſe we make a page either a line longer, or ſhorter, rather than ſee a piece of a line at the Head of a page. But at the ſame time that we regard this, we take care to hide the caſualty in one page, by making the reverſe ſide of the ſame length: for the true length of a page does not conſiſt in its being filled up with Sticks and Quadrats to the mark of the Gage; but rather in making the laſt lines of two retrogate pages to fall on the Back of each other: hence a page cannot be ſaid to be of a right length, that has a Break-line at the bottom, with a Catch-word, or Direction, and ſometimes even with a Signature in it. Nor is it elegant to ſuffer the next to the laſt line of a page to be a ſhort Break line, with a White-line between that and the Direction-line, to make the page anſwer the length of the Gage; but which does not excuſe

it

it from being called too ſhort: that therefore it would be adviſeable to deſiſt from fancying it improper to make the firſt line of a Paragraph the very laſt line of a page: of which all other Printing Nations make not the leaſt ſcruple. But the method of putting a White between the Direction and Matter that runs on, is a glaring inſtance of a Compoſitor's being either very ignorant of his buſineſs, or elſe anxious after Fat; for the ſake of which ſome will hazard their credit rather than loſe a line that can be drove out, by Spacing, or otherwiſe.

Every Firſt line of a new Paragraph or Sentence, that does not begin with a Two Line letter, we indent an m-quadrat, of whatever ſize the letter of our work is of. In this Article of breaking off the Matter, Gentlemen vary, as in other inſtances: for ſome carry the Argument of a Poſition to a great length, before they relieve a reader in his attention, by breaking off a Paragraph; whereas others are ſo ſententious in their writing that they break off almoſt at every place that will admit of a Full-point. But in this as well as the preceding caſe we always follow a Gentleman's choice, unleſs the Printer, upon particular occaſions, finds it neceſſary either to multiply or to reduce the Breaks in the Copy, where it may be done with propriety, in order to conduct the compaſs of a piece or fragment of work; in which caſe Gentlemen ought not to croſs a Printer's judgment, by obſtinately refuſing to comply with the endeavours that are uſed to make work look uniform. In the mean time it is requiſite for Writers to make the beginning of a new Paragraph always conſpicuous to a Compoſitor, by indenting the firſt line thereof far enough to diſtinguiſh it from the preceding line, in caſe it ſhould be quite full.

Though our work ſhould be done all in Roman, yet where words intervene of a foreign language, we put them in Italic, unleſs Authors will have them appear in their proper characters: in which caſe it is highly neceſſary ſuch words ſhould be written fair and right, that it will admit of no error.

Many

Many more Hints, relating to Compoſing, might be added to theſe, for the information of Learners of our Art, were we not ſure that Practice and taking notice how things are done by Good Workmen, will be of more ſervice to them than laying down Rules for managing Work, ſince this is the duty of him that has an Apprentice under his tuition; and therefore ought to forward him in every thing that can give him an early apprehenſion of his buſineſs: in which every generous man takes pleaſure to acquit himſelf, provided he finds that his endeavours are beſtowed upon a Youth that is tractable, and, beſides capacity, ſhews an eagerneſs to become acquainted with the Principles of the Art; that he may practiſe the ſame with the more readineſs, to the ſatisfaction of his Maſter, and to the advancement of his own intereſt. Whatever Apprentice engages in a choſen profeſſion upon theſe principles, cannot fail of ſucceeding in his emulation, becauſe every one will be ready to ſatisfy his inquiries concerning buſineſs; whereas ſluggiſh and indolent Youths, that diſcover an innate averſion to ſettled buſineſs, and take no advantage of their education, are left to themſelves and their idle habit, that they may rue their negligence when they become leſs dependent on their Maſter. To rouſe ſuch from the lethargy of their untowardneſs, we ſhall give ourſelves no trouble: but it is for the ſake of the former, that we conclude this Chapter with the following obſervations, viz.

After the body of a Volume is done, the Contents, ſometimes, follow next, though they belong more properly to the beginning part of a Book; for which reaſon we ſhall defer ſpeaking of them to another place. But what commonly is put after the Matter, is the Index; which is cuſtomary to be done in Letter two ſizes leſs than that of the Work, provided the compaſs thereof, or other circumſtances will ſuit it.

We always begin an Index upon an uneven page, and put a Slip or double rule at the Head thereof. And though we ſet Running titles to an Index, we rarely put Folio's to them;

unleſs it is to recommend a Book for the extraordinary number of its pages: for as an Index does not refer to its own Matter by figures, they ſeem needleſs in this caſe. The Signatures, however, are always carried on regularly, to the laſt whole, or half ſheet, of the work.

It is common to ſet the Subject word of each Article in Small Capitals, or Italic, and all the reſt in Roman; indenting all the matter an m-quadrat that makes above one line.

If we find that we have room for it, we make a line of the word Page; which we juſtify to ſtand over the ends of the lines, where the figures fall: elſe we prefix the ſaid word to the firſt figure or figures of each Page, or Column.

We take notice, whether the Subject words are ranged Alphabetically; and we tranſpoſe them and what belongs to them accordingly, if we find them otherwiſe, though it is not a Compoſitor's duty; eſpecially where he has no expectation of being ſatisfied for it.

Where Figures have a regular ſucceſſion, we put a Comma after each folio; and where their order breaks off, we uſe a Full-point. Thus, for example, after 5, 6, 7, 8, we put Comma's; whereas after 12. 16. 19. 24 we uſe Full-points. But to ſave Figures and Comma's, we denote a ſucceſſion of the former by putting a Rule betwixt the firſt and laſt figures; thus, 5—8.

We put no Full-point after the laſt figures, becauſe we judge, that their ſtanding at the end of a line is a ſufficient ſtop.

Neither do we put a Comma nor Full point to the laſt word of an Article, in a wide meaſure and open matter: but it is not improper to uſe a Comma at the end of every Article, in narrow columns; or where figures are put after the matter, inſtead of running them to the end of a line.

If we have occaſion to drive out, we put each leading letter of the Alphabet in a line by itſelf, with ſuch diſtances before and after as do not look prepoſterous. On the other hand if we

appre-

apprehend that we ſhall want room, we begin the matter at the change of each Alphabetical letter, only a White-line before it.

In caſe the Index fills the laſt ſheet or half ſheet, the Work is ſaid to be finiſhed, though in reality it has not been begun, becauſe the Title, Dedication, Preface, Introduction, and whatever elſe precedes the Body of the work, is ſtill to do; and are ſuch Parts as try not only the Compoſitor's judgment, but alſo patience: for as to the Title, it is a Relation of the main ſubject on which the Work is founded: and though it conſiſts but of one ſingle page; yet to diſplay its ſeveral members in ſuch a manner that the whole may appear of an agreeable proportion and ſymmetry, is counted a maſterly performance. And though ſetting of Titles is generally governed by fancy; yet does it not follow that the excurſions of every fancy ſhould be tolerated, elſe too many Titles would be taken to belong to Chapmens books. It is therefore proper that Titles ſhould have the reviſal of one that is allowed to have a good judgment in gracing one. But to change and alter a Title to the mere fancy of Pretenders, is the ready way to ſpoil it. When therefore we go about a Title, we conſider as well the quantity as quality of our matter, that we may ſet out accordingly, and either branch our matter out to the beſt advantage, or elſe crowd it together by way of Summaries; which laſt cannot produce a handſome Title. But where the matter for a Title is ſo contrived that it may be divided, now into Emphatical lines, and then into ſhort articles, it is a Compoſitor's fault, if his Title makes a bad appearance. Were it not that every Title differs from another in ſubſtance, it would not be difficult to lay down rules for their formation: but this being impracticable, the beſt method is, to take example by ſuch Titles as are known to be well executed.

As Titles are governed by fancy, ſo they run upon mode and faſhion: for different countries uſe different ways to diſplay them; and for that reaſon we take a view after what manner

Latin,

Latin, French, Italian, or other foreign Titles are contrived, that have been done in their native countries; and keep to the genius of them; which conſiſts in making them look open and airy; ſetting them off with ſome neat cut rather than uſing large and gouty Letter for that purpoſe, eſpecially in Latin Titles, the matter for which is commonly drawn up ſo that it will admit to be ſet all in Capitals; which if they are properly varied according to their emphaſis and ſignification, make a very agreeable parade. Of this the French are not ignorant, and ſeem inclined to dreſs their Titles all in Capitals, were their language as expreſſive as the Latin. Nevertheleſs, to ſhew their fondneſs to Capitals, they ſet the firſt line of a Titular Summary all in Capitals; where they make a better appearance than when they are ſeen ſtraggling in ſingle words among a ſeries of Lower-caſe matter.

After the Title of a Book follows the Dedication; which ſometimes is but of one ſingle page, and is branched out much after the manner of a Title: but when it has Matter of Addreſs with it, we commonly ſet it in Letter two ſizes larger than that of the Work; beginning it with a ſuitable letter, and putting ſo much of the matter to the Dedication as fills the depth of the initial Capital, and, at the very leaſt, two lines after that, to cover the foot of the ſaid letter. We put neither folio or any thing elſe over the very Dedication, nor a Direction under the ſame; though we cannot avoid putting a Signature, if it makes the third page of a ſheet in Quarto, or leſſer ſize. But in Matter of Addreſs we make the word Dedication (in Capitals of the ſame ſize) our Running title, without folio's to them. And thus we go on till we come to the Compliment, for which we contrive to have room enough to make proper breakings off, that run out to the right-hand ſide; after which we juſtify the name of the Dedicator within an n-quadrat, obſerving to put double the diſtance between the Compliment and Name, that we do betwixt the divided lines. In this point, other Nations, and eſpecially the German, are very particular,

ticular, becauſe they fancy, that by ſetting a Dedicator's name, in ſmall letter, and at a great diſtance, denotes a profound ſubmiſſion. Another circumſtance that demands our attention, is to ſet the Name of an Author's reſidence, and the Date, to the left-hand ſide of the page, over againſt the bottom of the Compliment; yet ſo that they may not range againſt each other; which is the eaſier prevented, by ſetting this ſignature of place and time in ſmall Letter, and indenting them one and two m-quadrats.

We come now to the Preface, which is a diſcourſe drawn up by an Author in recommendation of the Work. Formerly it was a rule to ſet the Preface in Italic; but at preſent we do not regard ſuch punctilio's, and rather ſtudy to make every part of the work witneſs a Compoſitor's endeavours to ſet it off to the beſt advantage. In purſuance of this, with the concurrence of a Maſter, we ſet the Preface in Roman, of one ſize larger than the Letter of the work; tho' ſometimes we go to two ſizes, eſpecially where a Preface is but ſhort, and where an Introduction follows after it. In the mean time we make no great ſhew at the Head of a Preface, but ſet it off either by a Head piece, or a Double rule, and uſe either a Fac, or a plain Letter, accordingly. As to running titles, the word Preface, commonly ſet in Capitals ſuitable to the ſize of the page is ſufficient: at the ſame time we remember to put folio's in Numeral letters to our Running titles, beginning with [ii] over the ſecond page of a Preface, and continuing the reſt in the uſual manner. But becauſe ſome chuſe to put Numerals to Dedication matter, we appeal to ſuperior judgment, whether they do not make a Dedication part of a Work, in prefixing the ſame to a Preface, or Introduction, and making a ſeries of the folio's of the Dedication, and of the Preface; which laſt we regard as pertinent to a Work, whereas we judge a Dedication to have no relation to a Work, and therefore ought to bear no connexion with any part of it. This we

ſilently

ſilently confeſs, when we put no Signature to Dedication matter that has the General Title before it, but comprehend that, and what elſe comes in, under the Signature of the Title-ſheet, viz. great A; which makes the Bookſellers Alphabet (conſiſting of 23 letters) complete, provided that the Body of a Work is begun with B. To know therefore more readily how many ſheets more a Book conſiſts of than what are marked with Signatures in Capital letters, we put Little a to the firſt ſheet after the Title ſheet, and thus carry our Lower-caſe Signatures on till the beginning of the Body of the Work.

What we have obſerved concerning Prefaces, may equally be ſaid of Introductions, that are drawn up and calculated for the elucidation of their reſpective Works; whence Prefaces and Introductions have a great affinity, in that the one often includes the other, whence both are treated alike, by Printers, as to ſetting off their Heads to the beſt advantage.

The Contents take place after the Preface, or an Introduction. They are generally ſet in Italic, commonly of the ſize of the work; the firſt line of each Summary full, and the reſt indented an m-quadrat; with the referring figures juſtified to the ends of the reſpective lines.

What ſtill remains to be taken notice of, are the Errata's, which ſometimes are put immediately before the Body of the Work, and at other times after the Finis. Sometimes they are put by themſelves on the even ſide of a leaf, ſo as to face the Title. But tho' this is very ſeldom done, it is pity that it ſhould ever have come into the thoughts of any one to do it at all; for it is a maxim, to bring Errata's into as narrow a compaſs as we conveniently can, and to put them in a place where they can make no great ſhew; ſince it is not to the credit of a book, to find a Catalogue of its faults annexed. It is therefore wrong policy in thoſe who make Errata's appear numerous, and parading, in hopes of being thought very careful

and

and accurate; when they only ſerve to witneſs an Author's inattention at a time when his thoughts ſhould be otherwiſe engaged. But the ſubterfuges that are uſed by Writers upon this occaſion, are commonly levelled at the Printer, to make him the author of all that is amiſs; whereas they ought to aſcribe it to themſelves: for, were Gentlemen to ſend in their Copy fairly written, and well corrected and prepared for the Preſs, they would have no occaſion to apprehend that their work would be neglected, were they to leave the whole management thereof to the Printer, eſpecially when it is written in his native language. But bad Copy, not reviſed at all by the Author is one obſtacle; and altering and changing the matter after it has been compoſed, is another means that obſtructs the correctneſs of a Work; not to mention the ſeveral accidents to which it is expoſed before it has paſſed thro' the hands of a Preſsman. It would therefore be generous in Gentlemen to examine the circumſtances that may have occaſioned an Error, before they pronounce it a Typographical one: for whoever has any ideas of Printing, muſt conſequently know that it is impoſſible to practiſe that Art without committing Errors; and that it is the province of an Author to rectify them. For theſe ſeveral reaſons it will appear how material it is not to make an Erratum of every trifling fault, where the ſenſe of a word cannot be conſtrued to mean any thing elſe than what it was deſigned for; much leſs to correct the Punctuation, unleſs where it perverts the ſenſe. By this means, and by running Errata's together in Brevier, or Long-primer at fartheſt, they would appear leſs odious to the eye, and not make a Book ſuſpected.

Laſtly, Where Errata's are ſpecified in a Book that is to be reprinted, care ſhould be taken to mark every one of them in their proper places in the Copy, to avoid their being conveyed into the new Edition.

SPACING.

UPPER CASE ROMAN.

A	B	C	D	E	F	G	A	B	C	D	E	F	G
H	I	K	L	M	N	O	H	I	K	L	M	N	O
P	Q	R	S	T	V	W	P	Q	R	S	T	V	W
X	Y	Z	Æ	Œ	U	J	X	Y	Z	Æ	OE	U	J
1	2	3	4	5	6	7	â	ê	î	ô	û	¶	‡
8	9	0	ç	Hair Spaces	ſb	ſk	á	é	í	ó	ú	‖	†
ä	ë	ï	ö	ü	ſt	k	à	è	ì	ò	ù	§	*

LOWER CASE ROMAN.

ct	[	æ	œ	’	j		s	(	?	!	;	fl	fl
& / ffi	b	c		d		e	i	f	f	g	ſh	ff / fi	ff / fi
ffi / ffl	l	m		n		h	o	y	p	,	w	n Quadrats	m Quadrats
z / x	v	u		t		Spaces	a	r		q / .	: / -	Quadrats	

SPACING.

CONSISTS in putting a proper diſtance between words, either by Spaces, or m and n quadrats.

Matter is ſpaced either Wide, or Cloſe. Thus, lines in Large and Small Capitals require an n quadrat between word and word; whereas in Lower-caſe matter a middling Space makes a ſufficient ſeparation.

Capitals being generally ſet with Spaces between each letter, regard ſhould be had to thoſe letters that bear off each other, and therefore admit of a thinner, and ſometimes of no Space at all, between them, as VA AW FA AT.

In common Roman Matter, a moderate equal diſtance between word and word, is counted True Spacing, and recommends a Compoſitor greatly for a good workman—which epithet, at leaſt, He deſerves, who perſeveres in performing, for neatneſs ſake, what is prejudicial to his preſent intereſt, and meets with very few judges beſides.

In ſpacing cloſe lines, with Capitals in them, we leſſen the Spaces before large letters, to gain the more room between common words.

It is an old rule, To put an n-quadrat after an f: but this is not always regarded, unleſs the arch of that letter is ſo very projecting, that no leſs than ſuch a ſpace will ſeparate it well from the next word.

It is alſo a rule, to put an n-quadrat after a Comma, Semicolon, &c. but it is no law either; tho' (were it of any ſignification) it might be made one, in matter that makes no full lines.

Another rule that is inculcated into beginners, is, to uſe an m quadrat after a Full-point: but at the ſame time they ſhould be informed, not to do it, where an Author is too ſententious, and makes ſeveral ſhort periods in one Paragraph. In ſuch caſe the many Blanks of m-quadrats will be contemptuouſly called

Pigeon-holes

Pigeon-holes; which, and other ſuch trifles, often betray a Compoſitor's judgment, who may be a good workman elſe.

The j requires a ſtrong ſpace before it, eſpecially after a word that ends with g. The ſame is to be obſerved between words whereof the one ends, and the other begins with, aſcending letters, whoſe perpendicular ſide face each other; as, d b, q h, d k, d l b, l h, l k, l l.

To uſe Spaces where n-quadrats will ſerve, is making the former ſcarce; which is often done by thoſe who think n-quadrats betwixt words too much; and at the ſame time do not conſider that two thick Spaces extend themſelves further. And again, to uſe n-quadrats wherever there is room for them, would too ſoon leſſen them: both therefore ought to be uſed diſcretionally, according to the plenty of one and the other. And tho' there may be no want of n-quadrats for ordinary matter; yet as Figure-work requires a large quantity of them, they ſhould be ſaved out of common matter, to ſerve upon the like occaſions.

Spacing being an Article of moment to a Compoſitor, it is a duty in one who has the care of inſtructing a beginner, to acquaint him with every thing that can forward him in well-ſpacing; that ſo he may accuſtom himſelf to a method which ſhall ſeem beſt to him; though moſt Compoſitors chuſe to put a thick Space, called the Compoſing Space, after a word. But this (in our opinion) is not the moſt ready way; becauſe if the ſpelling part at the end of a line does not admit of them, the trouble of changing them is conſiderable; and therefore thoſe who put Spaces as they come up, have a better chance to juſtify the contents of their lines to equal diſtances. Add to this, that putting nothing at all after a Comma, Semicolon, or even after a Full-point, in compoſing, ſhews more readily (towards the cloſe of a line) how much more or leſs may be taken in, and what Space may be allowed after a Point or Points in a line.

To

To ſpace open and wide, is no advantage to a Compoſitor, and waſtes Spaces; for want of which ſometimes Letter lies uſeleſs in Caſes. What farther attends ſetting wide, is, that it diſcovers where an Out has happened, by the cloſeneſs of the matter where the ſame has been got in: and as to Doubles, they are conſpicuous by the Pigeon-holes which are made to drive out what was doubled; either of which accidents may be remedied much ſoonér in matter that is ſpaced between both.

Were it poſſible to keep each ſort of Spaces ſeparate, the thickeſt, then, would beſt ſuit Italic, becauſe that Letter requires to be ſpaced more open than Roman, on account of its kerned and projecting letters. Thus the f g j p ſ y require a ſtronger Space before them than words that begin with any other letters; and d f l demand one of the ſame force after them, when they are the laſt letters of a word. But to ſeparate Italic Capitals properly and equidiſtantly, is what tries a Compoſitor's judgment in Spacing: for the various approaches which they make to each other, on account of their obliquity, and being kerned beſides, makes it difficult to bring them to an harmony; and would make them more ſo, were it not for Hair-ſpaces, which in that caſe are of ſingular ſervice; and which ought not to be uſed profuſely, that they may not be wanting upon proper occaſions. Accordingly, after Italic Capitals have been ſpaced all alike, it will ſoon appear which of them ſtands too nigh another; and which bear off too much; both which inequalities a judicious Workman rectifies by ſhifting and changing his Spaces till they ſeem to ſtand equidiſtant: though it is work that always turns out to a Compoſitor's diſadvantage.

In work of Poetry, it will recompence a Compoſitor's trouble to collect and to pick as many thick Spaces as he can, that he may ſpace his Matter all alike, and not be interrupted by Spaces that are too thin to be put between open matter. On the other hand, it will be equally convenient to throw out thick

thick Spaces, for Work that is ſpaced cloſe, or where a Compoſitor has accuſtomed himſelf to ſpace very cloſe.

But, after all theſe hints which we have given about Spacing; what will they avail, if traverſed by Alterations, which are too frequently made, after a Compoſitor has acquitted himſelf like a workman, in his function? What will they avail, permit us to aſk again; if Authors will not prepare and reviſe their Copy; but leave that till it comes to a proof ſheet; when, judging their firſt conceptions too inſufficient for the ſupport of their arguments, they betake themſelves to ſtriking out, changing, and adding, what their after-thoughts preſent to them, to ſuch a degree, ſometimes, that by improving their firſt ideas, the ſenſe of the original Copy is often loſt; the endeavours uſed in ſpacing fruſtrated; and Printing-charges augmented. But how theſe Gentlemen would do in caſe Providence had not ſtationed them on a ſpot where the liberty of Printing without Licence is enjoyed, is not difficult to gueſs; for the conſequence would be, that they would digeſt and amend their firſt conceptions in ſuch a manner as not to want alterations in a Proof; ſince in thoſe parts where the Preſs is licenſed, it is not allowed to make any, but to abide by the Copy as it is returned by the Cenſor. All the amendments, therefore, which an Author thinks proper, are made in the original Copy; which, if it abounds with too many, is tranſcribed, that it may be fit to be peruſed by the licenſing Officer; and afterwards to be put up among other Manuſcripts that have paſſed the preſs. But that we may not enter upon a prolix narration concerning the preparation of Copy, which is not of immediate conſequence to our preſent purpoſe, we will conclude this article with taking notice, that

Black Letter conſiſts of as many Sorts as a Common Fount of Roman; except that the firſt has two different r's, one of which is called the ragged r, and is particularly uſed after letters that round off behind, whether they be Capitals, or Lower-caſe Sorts.

The

The ragged r, of which we have taken this ſhort notice, witneſſeth, that the German letters owe their being to the Gothic or Black characters that were firſt uſed for Printing: for the Germans have a ragged r, which they call the round r; but which, in modelizing their letters to the preſent ſhape, they have caſtrated, by depriving it of its tail. But that they do not know the proper application of that letter, may be gathered from their uſing it in very cloſe lines, inſtead of common r's, thereby to gain the room of a thin Hair-ſpace: which obſervation we have made on purpoſe to aſſiſt thoſe who delight to exerciſe themſelves in that painful ſtudy which attends writing De origine rerum.

TYING UP A PAGE.

It muſt be Tied up with a Packthread Cord, coarſer or finer according to the bigneſs of his Letter and Page: for Small Letter, which really is uſed to large Pages, he chuſes a fine Packthread, ſtrong and limber: but for great Letter and large Pages a ſtronger that will better endure hard pulling at: for which reaſon he ſeeks a Cord that will ſerve his turn, and taking the end of it in his Right Hand lays that end about an inch within the Direction-line, and a little lower than the middle of the Shank of the Letter, and holds that end there with the two Fore-fingers of his Left Hand, then he ſlides his Right Hand along the Cord, pulling it as tight as he can along the right ſide of the Page, and turns it about the Head as cloſe down to the Ledge of the Galley as he can, and ſo ſlides his Hand over the Cord till he draws it about all the ſides of the Page: and when he comes to the firſt end of the Cord, he doubles it ſo as that it may ſtand above the Face of the Letter, and whips the Cord over it, that it may not ſlip; then he twiſts part of the remaining Cord about his Right Hand, and graſping his Left Hand Fingers about the Direction corner of the Page, as well to hold the end of the

Cord

Cord from ſlipping, as to keep the Page tight in its poſition, with his Right Hand he pulls the Cord as hard down the ſide of the Page as he can; and keeping the Cord tight, turns it again about the Head and other ſides of the Page, and ſo again about all the ſides of the Page, it ſtill ſtraining: and always as he comes to the Right Hand ſide of the Page, pulling hard, and taking care that it ſlip not; having turned the Cord twice about the Page, holding his left hand fingers againſt the Direction corner upon the Cord, with the ball of the thumb of his right hand, and the balls of his fingers to aſſiſt, thruſts againſt the oppoſite diagonal corner of the Page, and removes it a little from the Ledges of the Galley, that he may with the nail of the thumb of his right hand have room to thruſt the Cord bound about the Page, lower down upon the Shank of the Letter, to make room for ſucceeding turns of the Cord; and then thruſts or draws the Page cloſe to the Ledges of the Galley again; till he has gone four or five times about the Page, taking care that the ſeveral turns of Cord lie parallel to each other, not lapping over any of the former.

Having turned the Cord four or five times about the Page, he with his Bodkin or the corner of a Braſs Rule faſtens the Cord, by thruſting a nooſe of it between the ſeveral turnings and the right hand ſide of the Page, cloſe up to the Direction line, then draws the lower part of that nooſe cloſe up to the very corner of it, that it may be the better faſtened between the Page and the Cords: if his Cord be not of a juſt length, he cuts it off, leaving ſo much length to it as that the end of it may ſtand upright an inch or two above the Face of the Letter; the reaſon will ſhew itſelf when we come to Impoſing. He then removes the Page pretty far from the Ledges of the Galley, to ſee if the turns of Cord lye about the middle of the Shank of the Letter; if they lie too high, as moſt commonly they do, he thruſts them lower, and (if the Page be not too broad) he places his Fore or Middle Finger,

or

or both, of his right hand on the right ſide of the Page, and his thumb on the left; and bowing his other finger or fingers under the Head of the Page, he rears up the Handle end of his Galley with his left hand almoſt upright, and ſo diſcharges the Galley of the Page, by delivering it upright into his right hand. Having his Page upright in his Right Hand, he claps the fingers of his Left Hand about the Foot of the Page, upon the ends of the Lines on the right hand ſide of the Page, and his thumb on the left hand ſide of the Page, with the palm of his hands towards the Face of the Letter, and ſuch fingers as he can ſpare bowed under the foot of the Page, turning the Page with the Face of the Letter from him, and letting it reſt upon the inſide of his fingers, under the right hand ſide of the Page, and takes a Page Paper into the palm of his Left Hand, and claps it againſt the bottom of the Page, and turning his left hand outward, receives the Page flat upon the paper on the palm of his hand: then with his right hand graſps the ſides of the Page and the ſides of the paper, which turn up again above the bottom of the Page, and ſets it in a convenient place under his Caſe. He places that Page on the left hand with the foot of the Page towards him, that the other Pages that are in like manner ſet down afterwards, may ſtand by it in an orderly ſucceſſion againſt he comes to Impoſe them.

If it be a large Folio Page, or a Broad ſide he has Tied up, he cannot take that into his hands, becauſe it is too broad for his graſp; therefore he carries his Galley, Page, and all to the Correcting ſtone, and turns the handle of the Galley towards him, and taking hold of the handle with his right hand, he places the ball of his thumb on his left hand, againſt the inſide the Head ledge of the Galley, to hold it and keep it ſteady, and by the Handle draws the Slice with the Page upon it, out of the Galley, letting the Slice reſt upon the Correcting ſtone: then he thruſts the Head end of the Slice ſo far upon the Correcting ſtone, that the Foot of the Page may ſtand an inch or two within the outer edge of the Correcting ſtone; and placing his

his left hand againſt the Foot of the Page, in the ſame poſture he laſt placed it againſt the Head ledge of the Galley, he draws the Slice from under the bottom of the Page.

IMPOSING.

This Article comprehends not only the knowledge of placing the pages that they may follow each other, after they are printed off, and the ſheet folded up; but alſo the way of dreſſing Chaſes; and the manner of making the proper Margin. Accordingly we ſhall have occaſion to make three diviſions, that we may treat of the Branches of this Article ſeparately.

I. Having compoſed ſo many pages as go to a Whole ſheet, Half ſheet, or leſs part of a ſheet, of what ſize ſoever, we take them from under our Frame, and carry them to the Impoſing Stone; taking care to put the Firſt page in its right poſition, to our left Hand.

Sixteens, Twenty-fours, Thirty-two's, are but the Octavo's and Twelves doubled, or twice doubled and Impoſed in Half Sheets. For example, the Sixteens are two Octavo's Impoſed on each ſide the Short Croſs; the Twenty-fours are two Twelves Impoſed on each ſide the Long Croſs, and a Thirty two is four Octavo's Impoſed in each Quarter of the Chaſe. And thus they double a ſheet as oft as they think fit. But as we ſaid before, they are Impoſed on each ſide the Croſs, or in each Quarter of the Chaſe; as the volume that is doubled or redoubled is impoſed in the whole Chaſe.

In Half ſheets, all the Pages belonging to the White Paper and Reteration are Impoſed in one chaſe. So that when a Sheet of Paper is printed on both ſides with the ſame Form, that Sheet is cut in two in the Short Croſs, if Quarto or Octavo, and in the Short and Long Croſs, if Twelves, and folded as Octavo or Twelves; the Pages of each Half ſheet ſhall follow in an orderly ſucceſſion.

When a Compoſitor proceeds to impoſe he takes up the Pages he ſet by on papers in an orderly ſucceſſion when he Tyed them up, graſping the edges of the papers that ſtick up on both

ſides of the Page tight, that ſo the bottom of the paper may ſtand the ſtronger againſt the bottom of the Letter, to keep it from falling out; and bringing it thus to the Correcting-ſtone, he gets the two laſt fingers of his right hand under the Head of the Page, but not under the paper ſticking up about the Head of the Page, keeping his other two fingers and thumb on the ſides of the Page, and ſlips or ſlides his left hand, ſo as the palm of it may turn towards the bottom of the Page; and rearing the Page up on end on his right hand, he diſcharges his left to take away the paper behind the Page; then he graſps his left hand about the Foot end of the Page in the ſame poſture that his right hand graſps the Head end. And having the Page thus between his hands with the bottom of the Letter towards him, he directs both his hands to the place on the Stone where the Page muſt ſtand, and claps it down on the Stone ſo nimbly, that the whole bottom of the Page comes all at once to the face of the Stone, leſt otherwiſe he endanger the Breaking, Squabbling, or Hanging, &c. of the Page. And thus he ſets down all the Pages of the Form.

In putting down our pages, we place them in the ſame order as they preſent themſelves upon the Preſs, for turning the paper either Octavo, or elſe Twelves way. And though Compoſitors do not lay the pages of ſome Sizes down in the ſame manner, they nevertheleſs make them have their right ſucceſſion, without embarraſſing the Preſſman.

The Pages for a Form being put down, we follow them, and ſee whether the Direction anſwers to the firſt word of the next following page. But we do not truſt to this in Work that abounds with Titles and Heads, where pages often have the ſame word for their beginning. In this caſe we juſtify the number of ſuch pages into the Direction-lines, rather than run the hazard of tranſpoſing them; ſince it is more eaſy to put an n-quadrat into the room of a figure, than to rectify a miſtake of that kind, after the pages are untied. But in cloſe and ordinary matter we take notice, firſt, whether the uneven outer

Pages

pages have their right Signatures; then, whether the number of an out-ſide page, and the number of the page next to it, amount to one more than there are pages contained in a ſheet, or half ſheet of our work. Thus, for example, in Folio, one and four make five: In Quarto, one and eight make nine: In Octavo, one and ſixteen make ſeventeen. And in this manner we may examine every two pages in all other ſizes, whether their joint number exceeds the number of pages in a ſheet by one; which if it does, is a proof that the pages are in their right places.

II. Being ſure that our pages are laid down right, we proceed to Dreſſing of Chaſes; which we will ſuppoſe to be for a ſheet of Octavo. Accordingly we endeavour to come at a good pair of Chaſes that are fellows, as well in circumference, as in other reſpects: and having laid them over the pages for the two different Forms, we conſider the largeneſs of the paper on which the work is to be done, and put ſuch Gutter-ſticks betwixt page and page, and ſuch Reglets along the ſides of the two Croſſes, as will let the Book have proper Margins, after it is bound. And having dreſſed the in-ſide of our pages, we obſerve to do the ſame to their out-ſides, by putting Side-ſticks and Foot-ſticks to them. Our pages being now ſecured by the Furniture about them, we begin to untie them, Quarter after Quarter, the inner page firſt, and then the outer: driving at the ſame time the Letter towards the Croſſes, and uſing every other means to prevent it from hanging, or leaning; for which purpoſe, and to keep it from other accidents, we ſecure the pages of each Quarter by a couple of Quoins. This being done, we examine the Furniture of our Form, whether the Gutter-ſticks and Side-ſticks are of a proper length, or whether they bind, that they may all be brought to their right length, which conſiſts in being about a thick Scabbard ſhorter than the pages. And here, again, we might obſerve the inconvenience, and loſs of Furniture, which ariſes from Letter of the ſame Body being caſt to different Sizes, in that the Furniture cut to the

the length of pages of one Fount of Letter will not ſerve for work of another Fount, tho' of the ſame Body, and the pages, of the ſame number of lines; to prevent which it is neceſſary to have the Gutter-ſticks a line too long, and by adding a line of quadrats to the bottom of the pages to be impoſed.

The pages of a Sheet, or Half-ſheet, being now dreſſed, our next buſineſs is to make the Margin; or, to try whether our Furniture is ſo proportioned as that each page may occupy one ſide of a leaf, ſo as to have an equal margin of white paper left at the ſides as well as at the Head and Foot thereof.

The method of making Margin by Rule, is practiſed by no other Printing nation, beſides the Engliſh; and it would be in vain to perſuade Printers and Bookſellers in Foreign Parts to come into our meaſures, as to making Margin; ſince they would diſoblige the Literati, were they to deprive them of a large Margin, to write their Notes and Annotations to books of learning; and as to narrow Gutter-ſticks in School-books and other circulating works, they are commonly contrived for the joint intereſt of the Printer and the Proprietor of ſuch books.

To make proper Margin, ſome uſe the following method, for Octavo's; viz. they meaſure and mark the width of four pages by Compaſſes, on a ſheet of paper deſigned for the work, beginning to meaſure at the one extremity of the breadth of the ſheet. The reſt of the paper they divide into four equal parts, allowing two fourths for the width of two ſeparate Gutter-ſticks: the two other two-fourths they divide again into four equal parts, and allow one fourth for the Margin along each ſide of the Short Croſs; and one fourth for the Margin to each out-ſide page. But becauſe the thickneſs of the Short Croſs adds conſiderably to the Margin, they reduce the Furniture in the Back accordingly, and thereby enlarge the out-ſide Margin, which requires the greateſt ſhare, to allow for the unevenneſs of the paper itſelf, as well as for Preſſmen laying ſheets uneven, when it is not the paper's fault. And having thus made the Margin between page and page to the breadth

of

of the paper, they proportion the Margin in the Head in the ſame manner to the length of the paper, and accordingly meaſure and mark the length of two pages; dividing the reſt into four parts; whereof they allow one fourth for each ſide of the Long Croſs, and one fourth for the Margin that runs along the foot of the two ranges of Pages. But tho' they count each part equal to another, they do not prove ſo upon examination; for as they did at the Short Croſs, ſo they leſſen the Furniture on both ſides the Long Croſs, to enlarge the Bottom Margin, for the ſame reaſons that were aſſigned for enlarging the Side Margin.

This being the method that is uſed by ſome, in making Margin to Octavo's, they go the ſame way to work in Twelves; where their chief care is to fix upon a proper ſize for the Head ſticks, or Bolts; and according to them allow in the following manner; viz. For the outer Margin along the Foot of the pages, the amount of two thirds of the breadth of the Head-ſticks; and the ſame for the within Margin, that reaches from the foot of the fifth page to the center of the Groove for the Points: and from the centre of that Groove to the pages of the Quire, or that cut off, they allow half the breadth of the Head-ſtick. As to the Margin along the Long Croſs, it is governed by the Gutter-ſticks; and it is common to put ſo much on each ſide of the Long Croſs as amounts to half the breadth of the Gutter-ſtick, without deducting almoſt any thing for the Long Croſs; ſince that makes allowance to anſwer the outer Margin—expoſed to the mercy both of the Preſsman, and Bookbinder.

Thus much may ſuffice to ſpeak about making Margin the above way; which, tho' it is different from what others uſe, is nevertheleſs the Baſis for making proper Margin. Accordingly ſome Compoſitors chuſe to make Margin in the following manner, viz. Having dreſſed their Chaſes with ſuitable Furniture for Octavo, they fold a ſheet of the right paper to that ſize: then, opening it to the ſize of a leaf in Quarto, they hold, or lay one extremity thereof againſt the hind ſide of the

Fifteenth

Fifteenth page, if it is an Inner Form; or againſt the hind ſide of the Thirteenth page, if it is an Outer Form, to obſerve, whether the oppoſite extremity of the paper (folded in Quarto) reaches to and fairly covers the Third, or the Firſt page, according to the Form under hand; which, if it does, proves the Margin of that Quarter to be right, and that the others may be adjuſted to that. And having in this manner made the Margin to the Breadth of the Paper, they proportion it alſo to the Length thereof, by trying, whether the depth of the Paper, (folded in Quarto) reaches to and fairly covers the Direction line of the Fifteenth, or of the Thirteenth page, when the upper end of the paper (folded in Quarto) is held or laid againſt the Back of the Running title of the Tenth or of the Twelfth page; which, if it does, proves that the Margin to the Length of the paper is right. But in making Margin we ſhould always have regard that the Gutter-ſticks may have their proper Breadth; which may be tried by holding one end of the paper (folded in Quarto) to the centre of the Groove in the Short Croſs, to obſerve whether the Fold for Octavo falls in the middle of a Gutter-ſtick; which if it does, proves that the Gutter-ſtick is of a proper ſize. In this manner we may alſo try the Margin of Twelves, and other ſizes: for having folded with exactneſs a ſheet of the right paper to the work, one Quarter of a Chaſe may be firſt dreſſed, and the Margin to it made, before we go further; for if the Foldings fall in the middle of the reſpective parts of the Furniture, it proves that the Margin is right throughout.

As leſſening and widening of Gutter-ſticks is ſometimes unavoidable, and withal troubleſome to Compoſitors, we propoſe here an expedient that will facilitate the bringing Gutter-ſticks to any proportion that ſhall be required: In order to this we would recommend to cut two Reglets, either of Broad or Narrow Quotations, to the length of our pages, that ſo we may put betwixt them as much as is wanting to bring our Gutter-ſticks to a proper breadth; or elſe reduce them, by changing broader

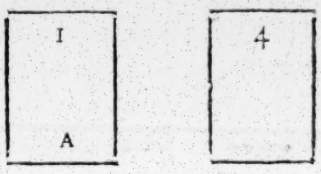
broader Reglets for narrower ones. The making of Gutter-ſticks in which manner would be found not only convenient to Compoſitors, but alſo commodious to Preſsmen, in work that has its Margin altered upon the Preſs.

The Chaſes being now dreſſed, and the proper Margin made, nothing remains but Quoining and Locking up the Forms. But before we go about to do this, we cut Slips of Scabbords, of which we put one, or ſometimes more, along both ſides of the Long as well as of the Short Croſs; not upon account of enlarging the Margin, but to ſupply the inequality of one Croſs to another, and to be of help to Preſsmen, in making Regiſter: for tho' we find ſome of that ſuperlative nicety as to fancy here a thin Scabbard too much, and there one too little, it amounts to no more than mere imagination, and, perhaps, a ſhew of authority; conſidering that the very parts of the paper whoſe Margin is adjuſted by Scabbards, are ſubject to the Bookbinder's Plough; and that it is dubious whether he will have the ſame regard to Margin with the Printer; ſince we are induced to think, that the aboliſhing of large out-ſide Margin is owing to ſome penurious Bookbinders that gave themſelves more concern about White-paper Shavings than the handſome appearance of a Book: hence, to prevent murdering Books in this manner, it is uſual in Germany to make the Title page conſiderably wider and longer than thoſe of the work; which ſometimes has a good effect.

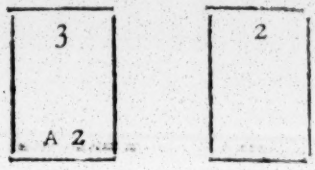
All that has been ſaid concerning making of Margin, relates properly to Impoſing the Firſt ſheet of a work; for after that is true dreſſed, a Second, or more ſheets, may be dreſſed with leſs trouble; and then we impoſe from wrought-off Forms; where we have nothing elſe to do but to put the Chaſe and Furniture about the pages in the ſame manner as we take it off the Form we are ſtripping; after which we put the Running titles over the pages, and untie them, to make room for the Quoins, which we put to each Quarter in the ſame order as we take them off the Form we impoſe from.

A SHEET IN FOLIO.

OUTER FORM.



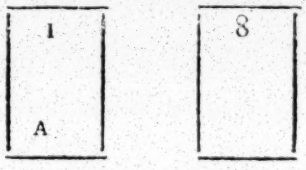
INNER FORM.



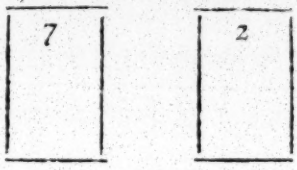
TWO SHEETS IN FOLIO, QUIRED.

THE OUTER SHEET.

OUTER FORM.

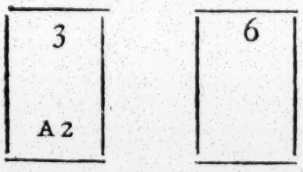


INNER FORM.

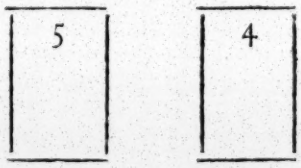


THE INNER SHEET.

OUTER FORM.

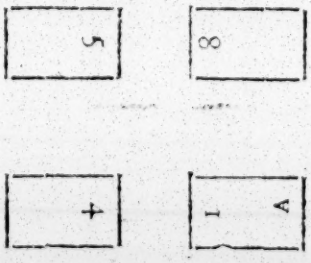


INNER FORM.

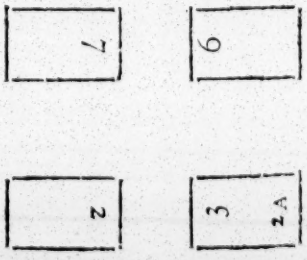


A SHEET OF QUARTO.

OUTER FORM.

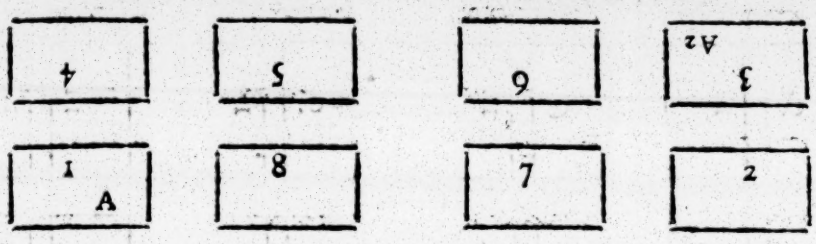


INNER FORM.



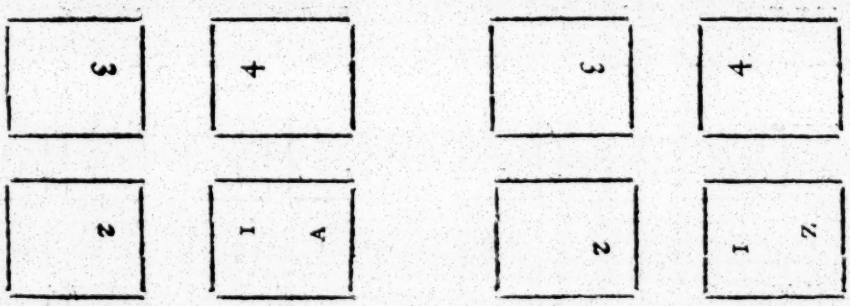
A SHEET IN BROAD QUARTO.

OUTER FORM. INNER FORM.



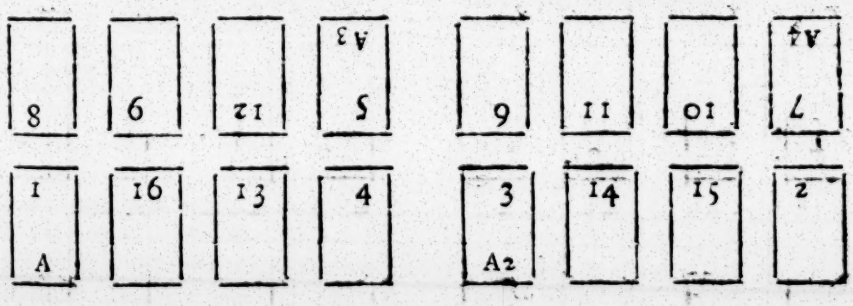
TWO HALF SHEETS IN QUARTO, WORKED TOGETHER.

OUTER FORM. INNER FORM.



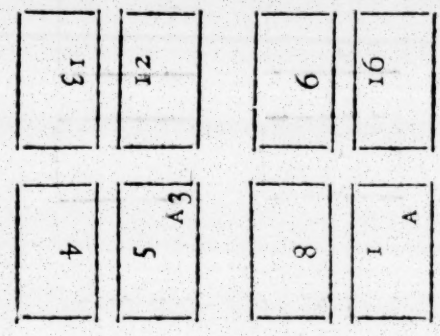
A SHEET OF COMMON OCTAVO.

OUTER FORM. INNER FORM.

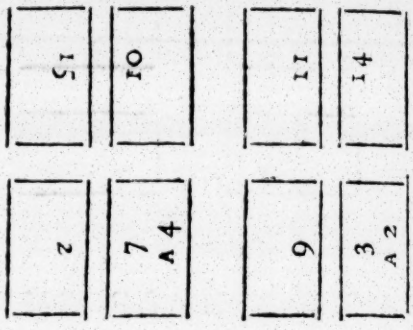


A SHEET OF BROAD OCTAVO.

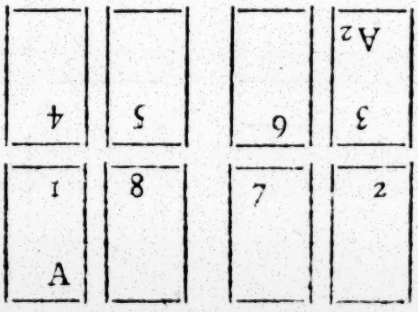
OUTER FORM.



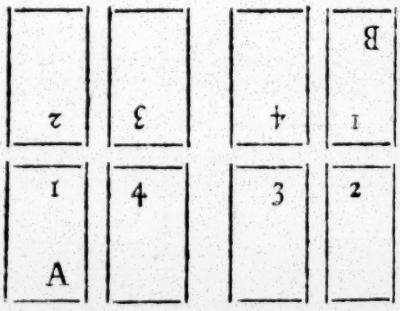
INNER FORM.



HALF A SHEET OF COMMON OCTAVO.

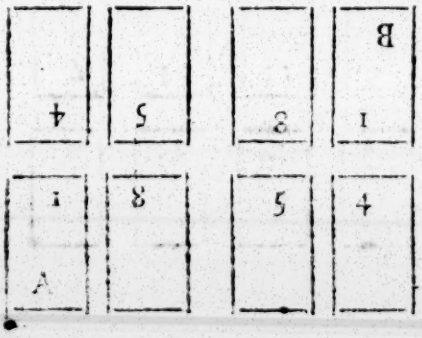


TWO QUARTERS OF A COMMON OCTAVO.

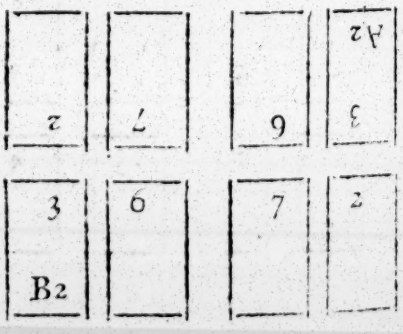


TWO HALF SHEETS OF COMMON OCTAVO WORKED TOGETHER.

OUTER FORM.



INNER FORM.



A SHEET OF TWELVES.

OUTER FORM.

4	21	24	A 1
5 A3	20	17	8
9 A5	16	13	12

INNER FORM.

2	23	22	A2 3
7 A4	18	19	6
11 A6	14	15	10

A COMMON HALF SHEET OF TWELVES.

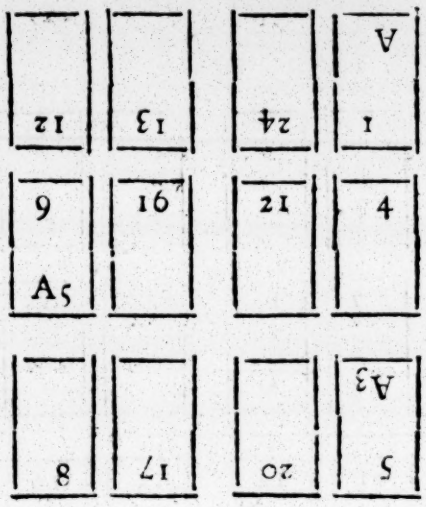
2	11	12	A 1
3 A2	10	9	4
5 A3	8	7	6

HALF SHEET TWELVES WITHOUT CUTTING.

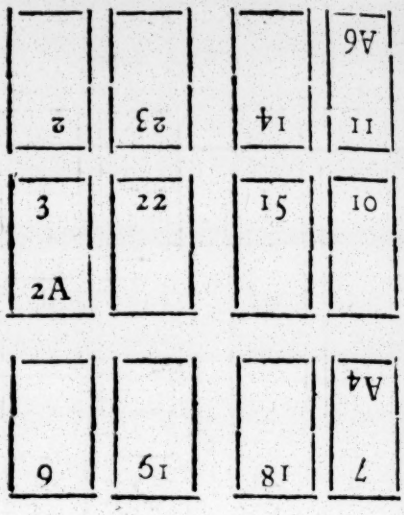
2	11	12	A 1
3 A2	10	9	4
6	7	8	A3 5

A SHEET OF TWELVES WITHOUT CUTTING.

OUTER FORM.

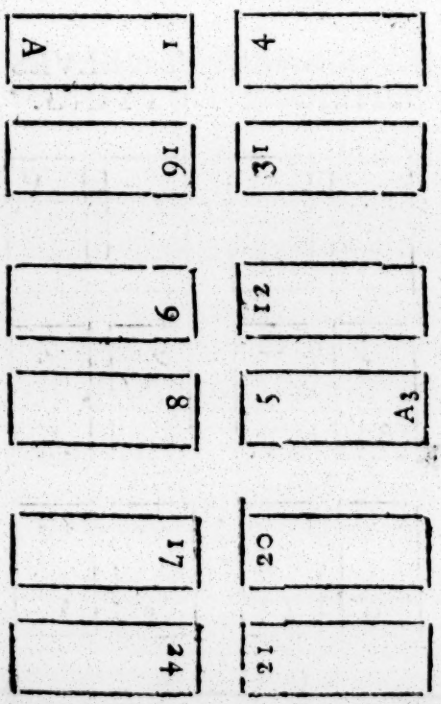


INNER FORM.

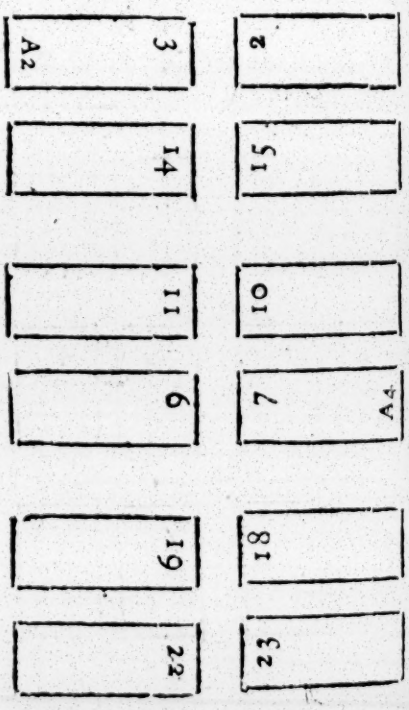


A SHEET OF LONG TWELVES.

OUTER FORM.



INNER FORM.



A COMMON SHEET OF TWELVES.

OUTER FORM.

4	21	24	A 1
5 A3	20	17	8
9 A5	16	13	12

INNER FORM.

2	23	22	A2 3
7 A4	18	19	6
11 A6	14	15	10

A SHEET OF SIXTEENS WITHOUT CUTTING.

OUTER FORM.

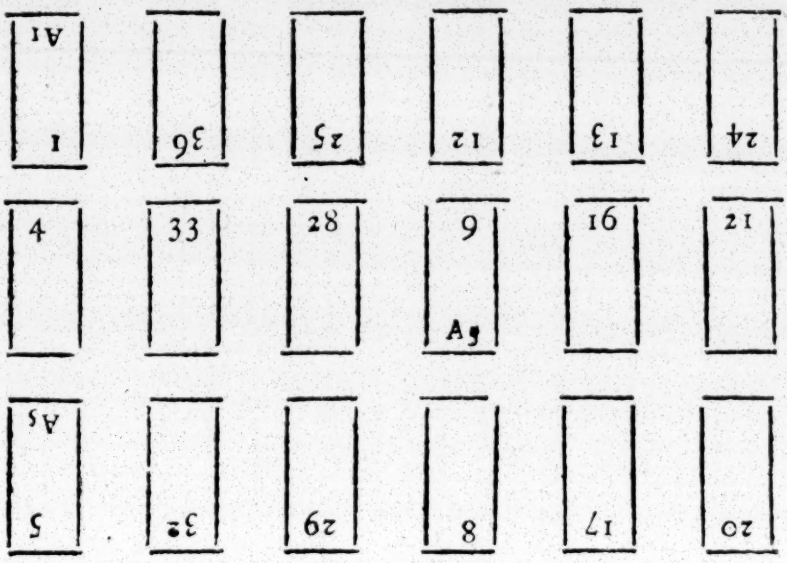
8	25	23	A 1
9 A5	24	17	16
12	21	20	A7 13
5 A3	28	29	4

INNER EORM.

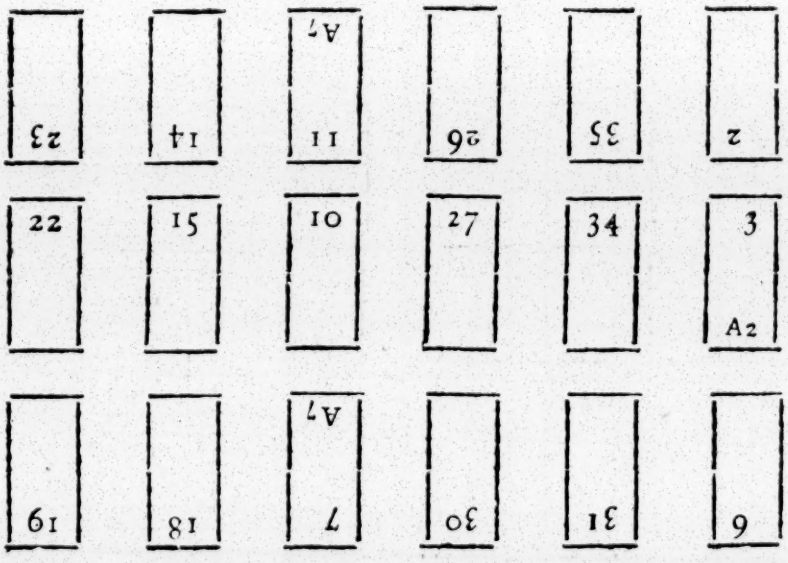
2	31	26	A4 7
15 A8	18	32	10
14	19	22	A6 11
3 A2	30	27	6

A SHEET OF EIGHTEENS WITHOUT CUTTING.

OUTER FORM.

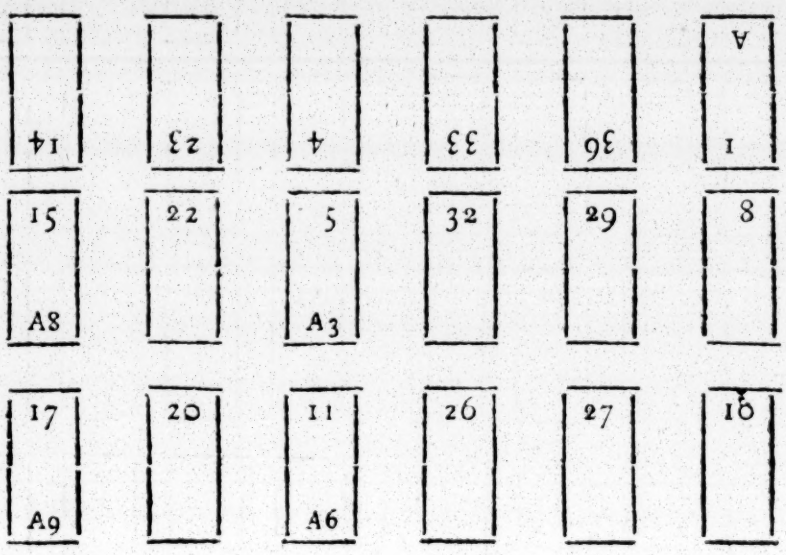


INNER FORM.

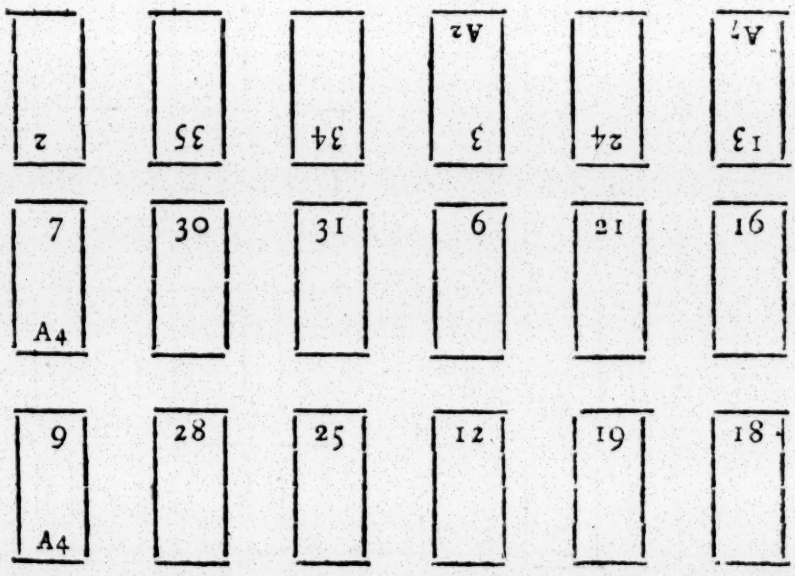


A COMMON SHEET OF EIGHTEENS.

OUTER FORM.



INNER FORM.



A SHEET OF TWENTIES.

OUTER FORM.

4	37	40	1 A
12	29	32	9 A5
13 A7	28	25	16
8	33	36	5 A3
17	24	21	20

INNER FORM.

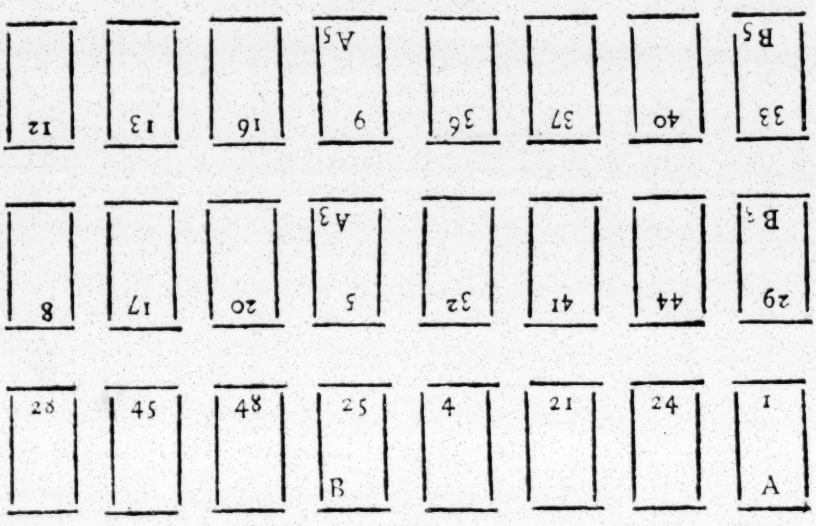
2	39	3 8	3 A2
10	31	30	11 A6
15 A9	26	27	14
6	35	34	7 A4
19	22	23	18

A HALF SHEET OF TWENTY FOURS, WITH TWO SIGNATURES.

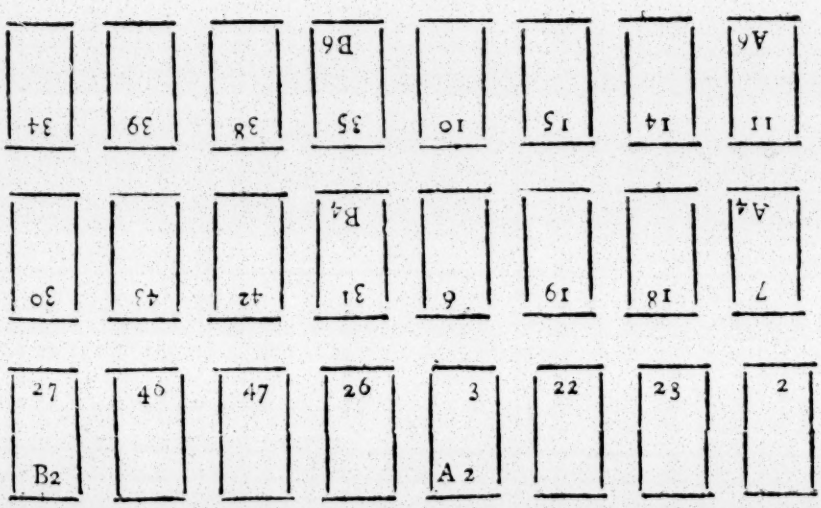
1 A	16	13	4	3 A2	14	15	2
8	9	12	5 A3	6	11	10	7 A4
18	23	22	19 Z2	20	21	24	17 Z

A SHEET OF TWENTY-FOURS, WITH TWO SIGNATURES.

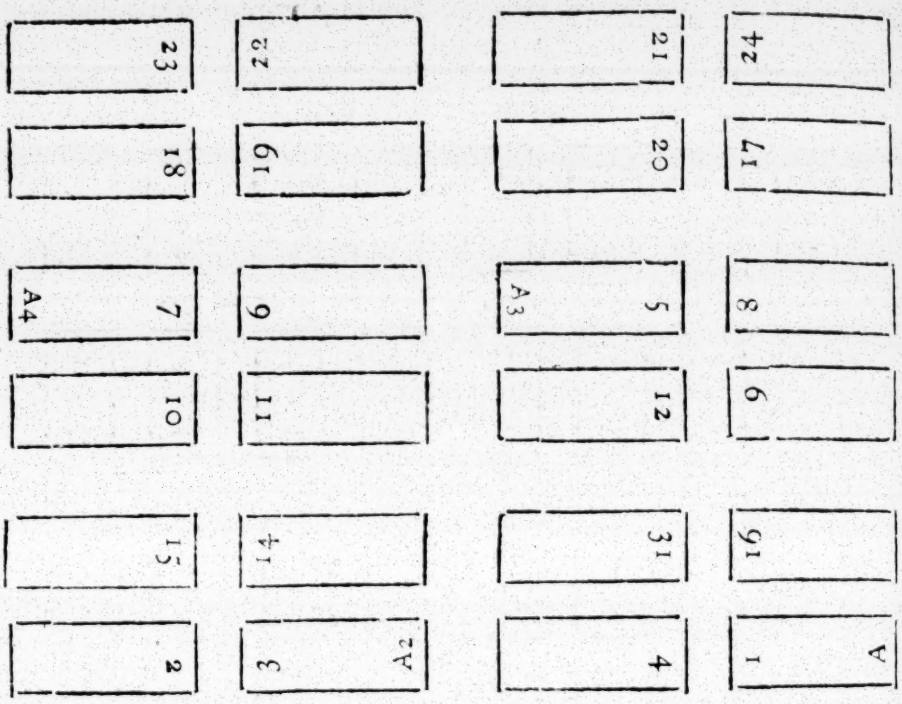
OUTER FORM.



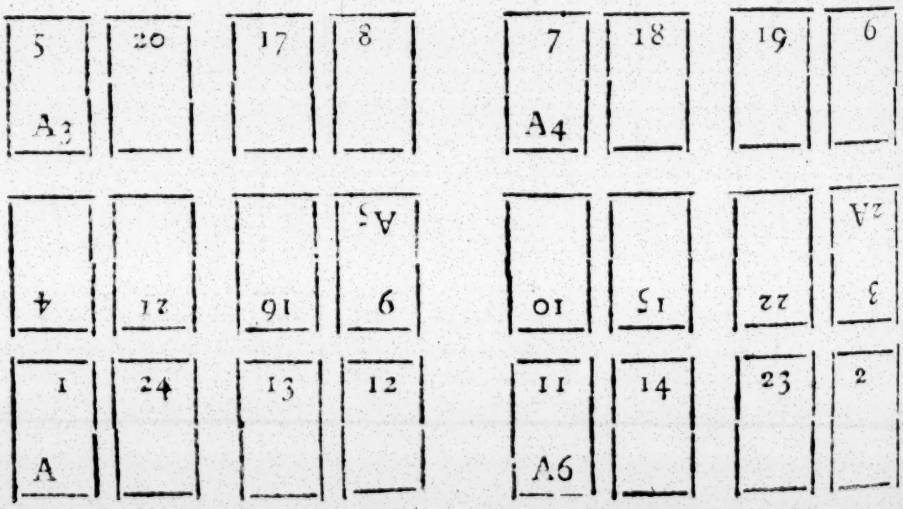
INNER FORM.



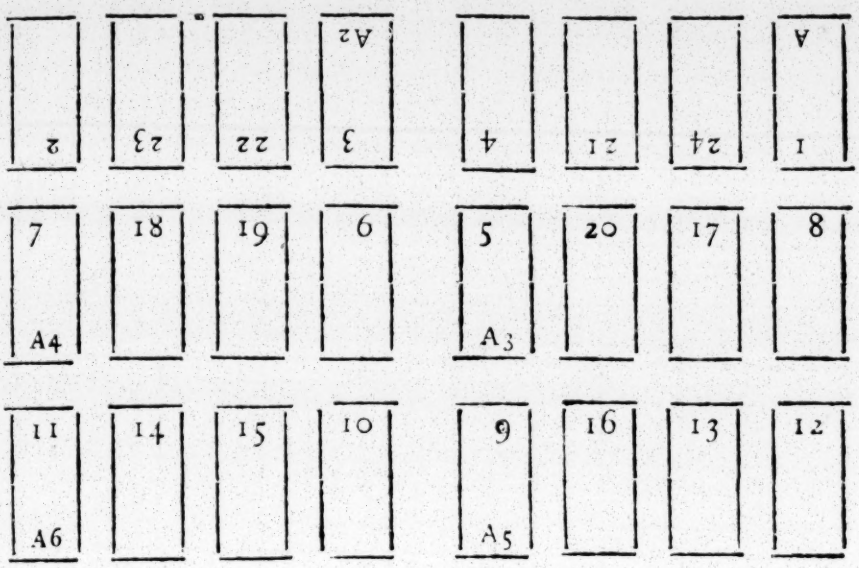
A HALF SHEET OF LONG TWENTY-FOURS



A HALF SHEET OF TWENTY-FOURS. WITHOUT CUTTING.

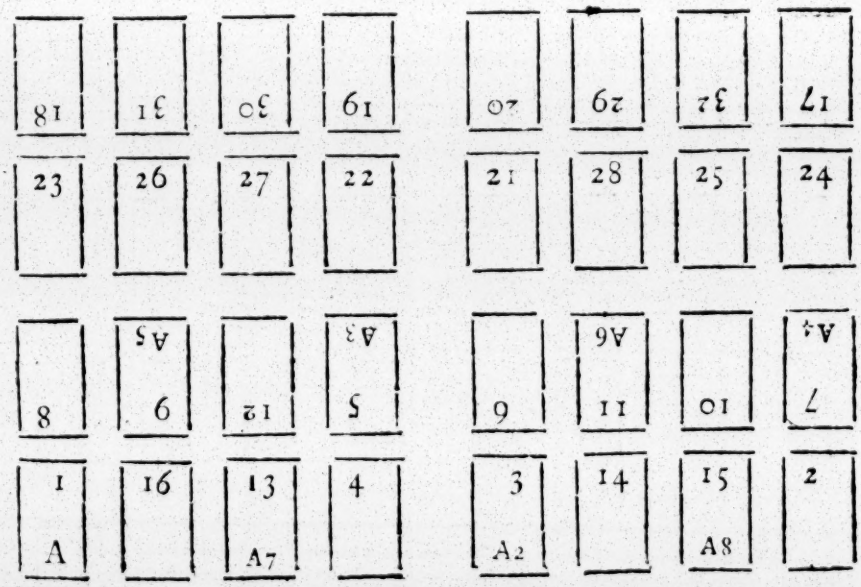


A COMMON HALF SHEET OF TWENTY-FOURS.

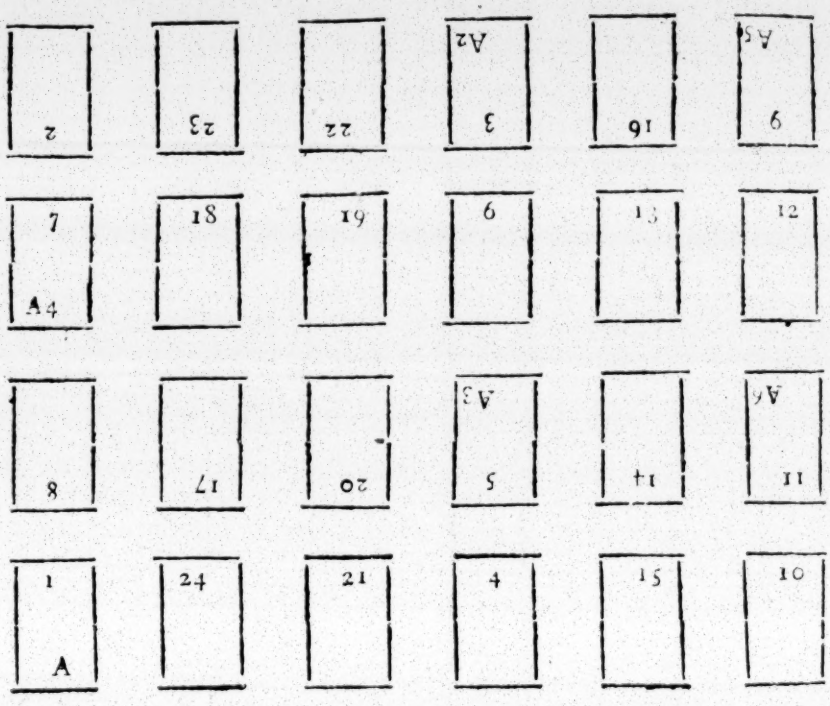


A HALF SHEET OF THIRTY-TWO'S

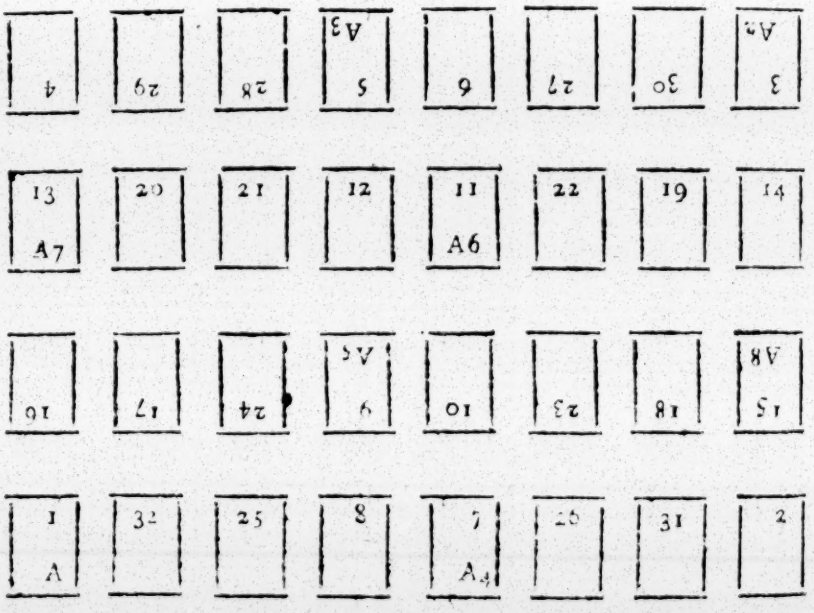
DIFFERENT FROM THE FOLLOWING.



A HALF SHEET OF TWENTY-FOURS.

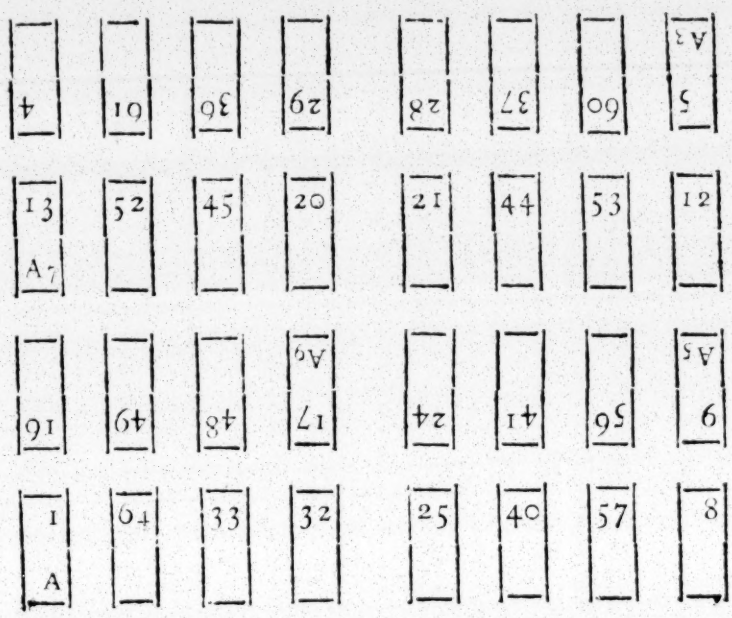


AN HALF SHEET OF THIRTY-TWO'S.

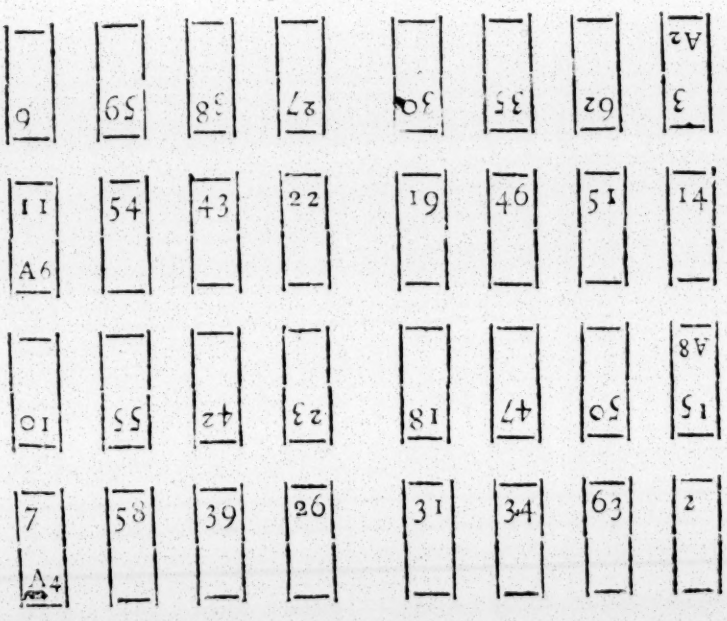


A SHEET OF THIRTY-TWO'S.

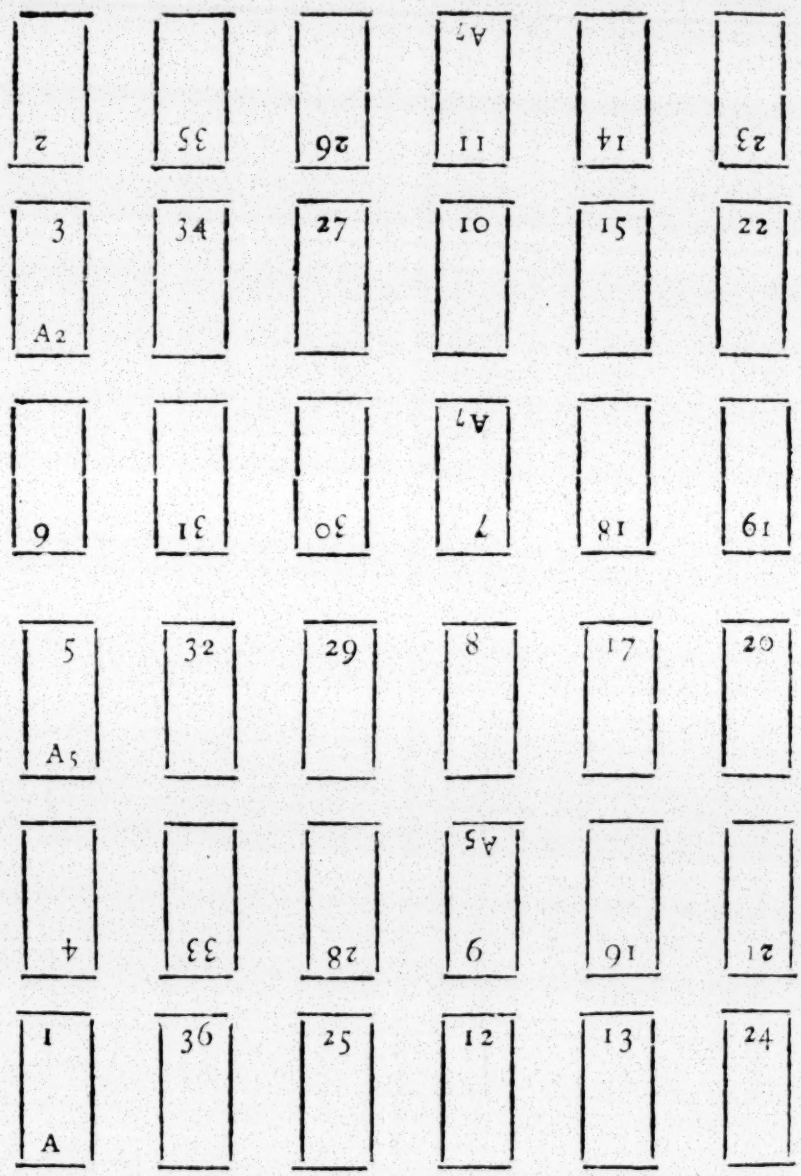
OUTER FORM.



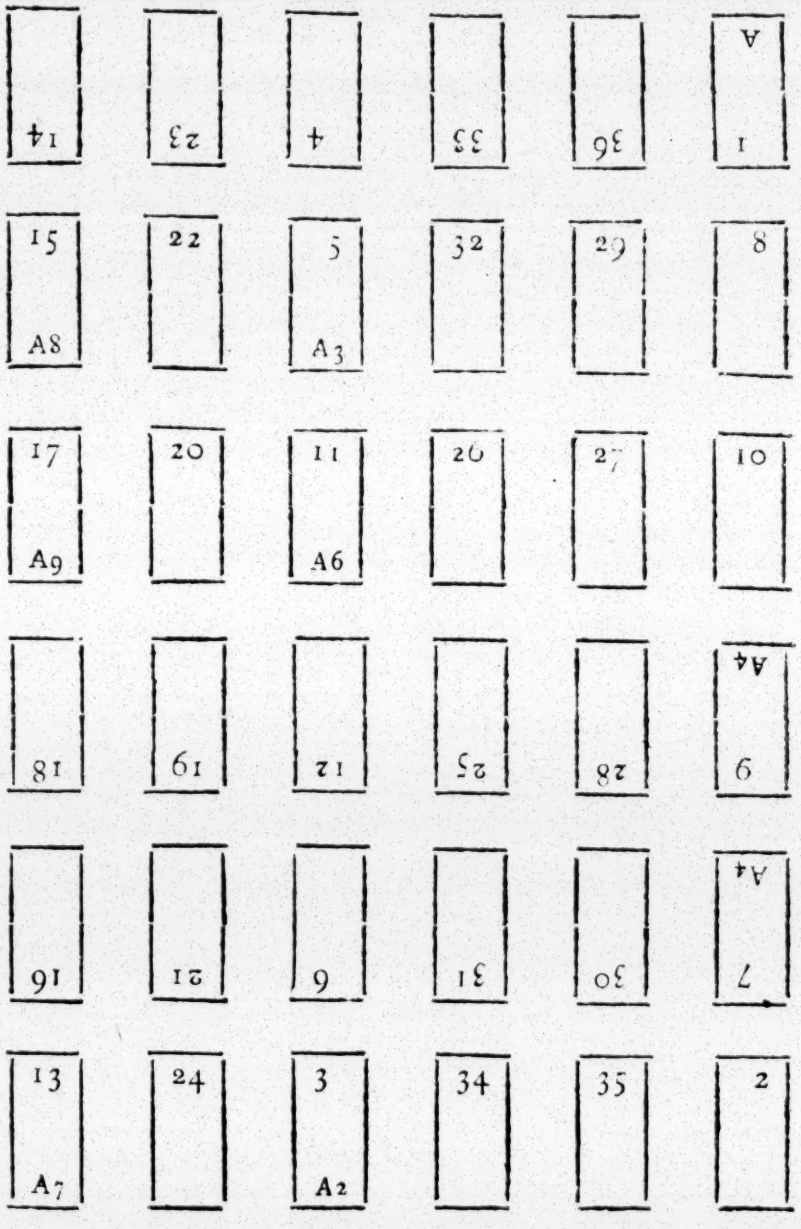
INNER FORM.



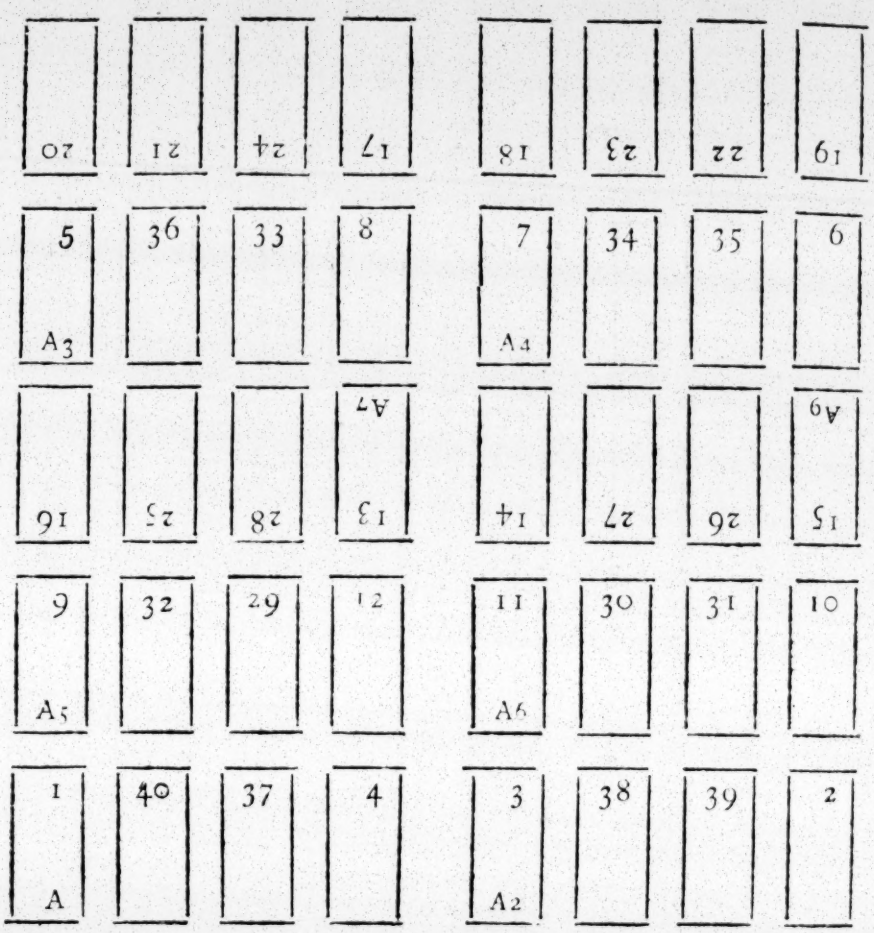
A HALF SHEET OF THIRTY-SIX'S WITHOUT CUTTING.



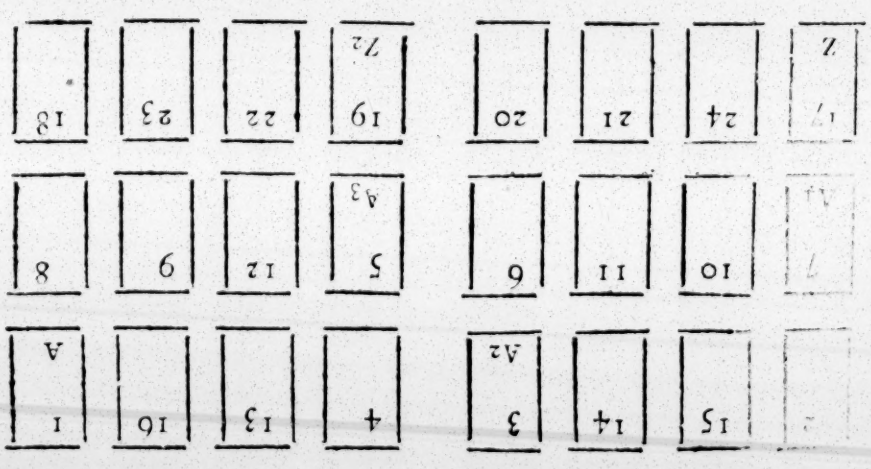
A COMMON HALF SHEET OF THIRTY-SIX'S.



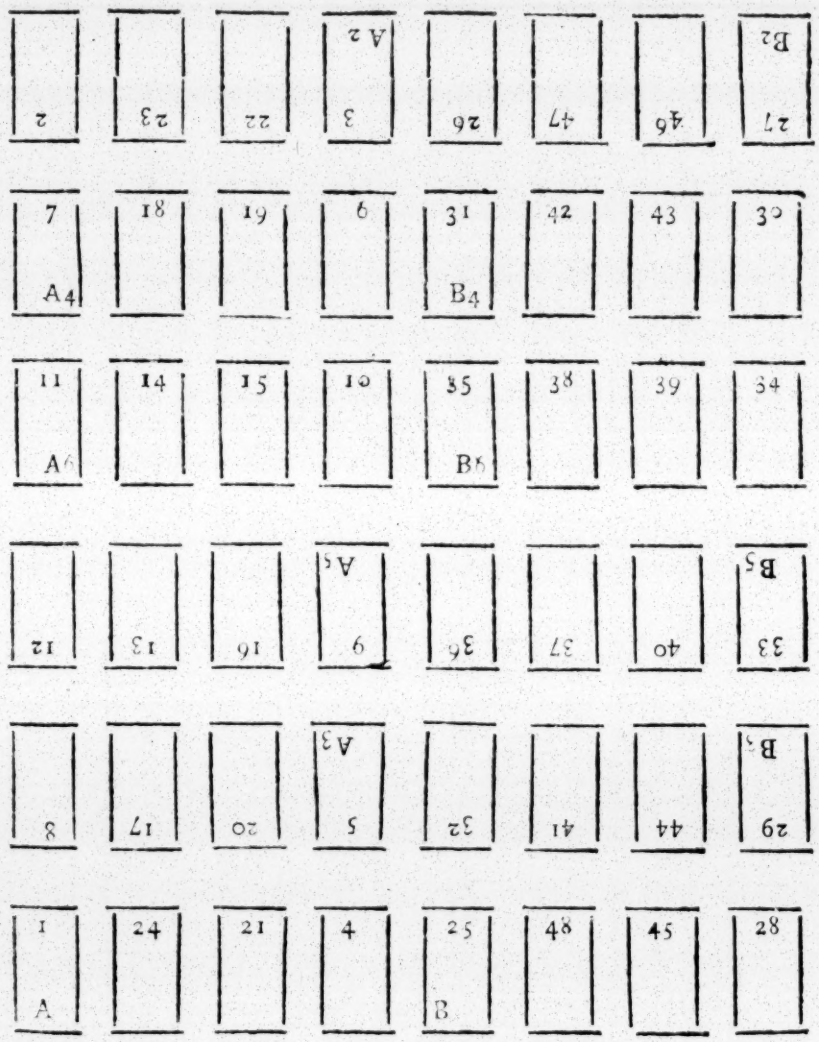
A HALF SHEET OF FORTIES.



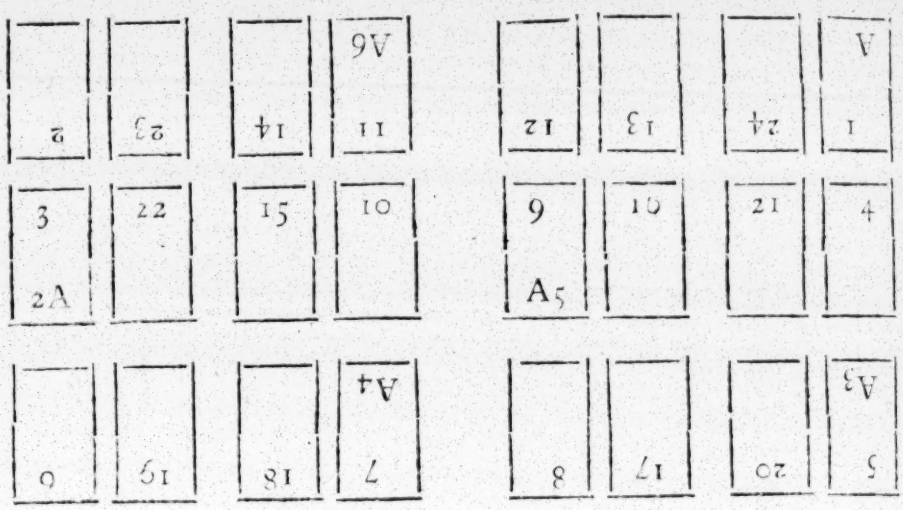
A QUARTER SHEET OF FORTY-EIGHTS, WITH TWO SIGNATURES.



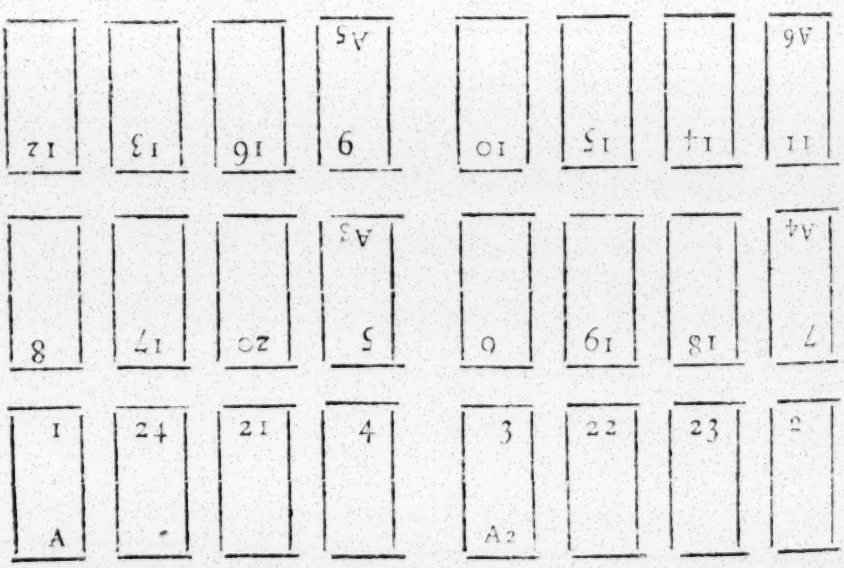
A HALF SHEET OF FORTY-EIGHTS, WITH TWO SIGNATURES.



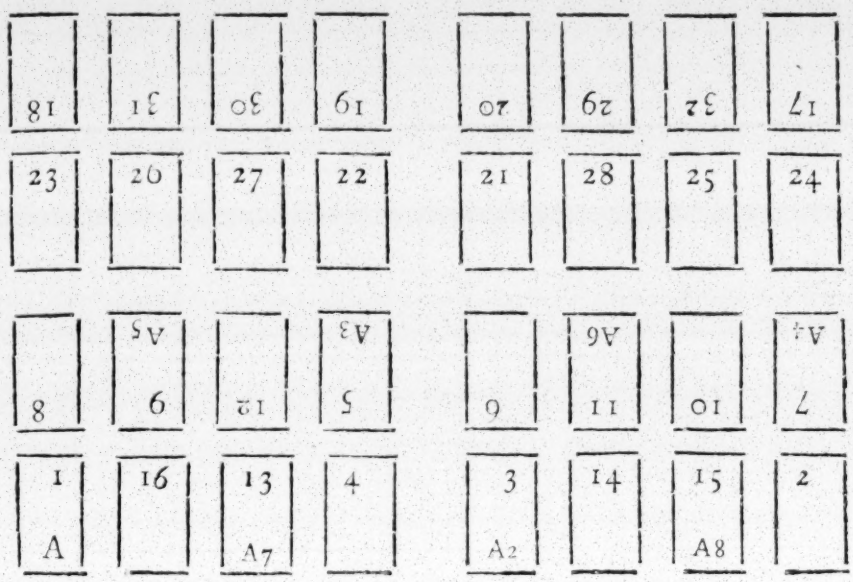
A QUARTER SHEET OF FORTY-EIGHTS, WITHOUT CUTTING.



A COMMON QUARTER SHEET OF FORTY-EIGHTS.

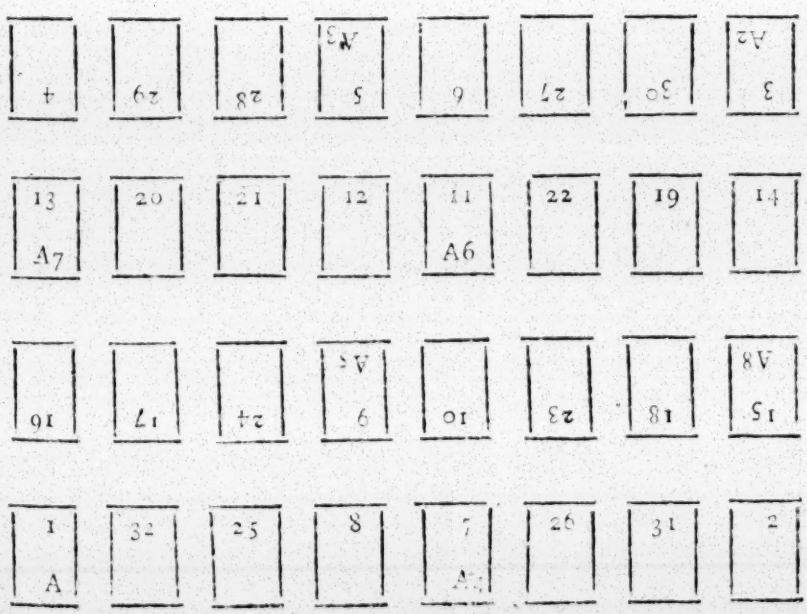


A QUARTER SHEET OF SIXTY-FOURS.

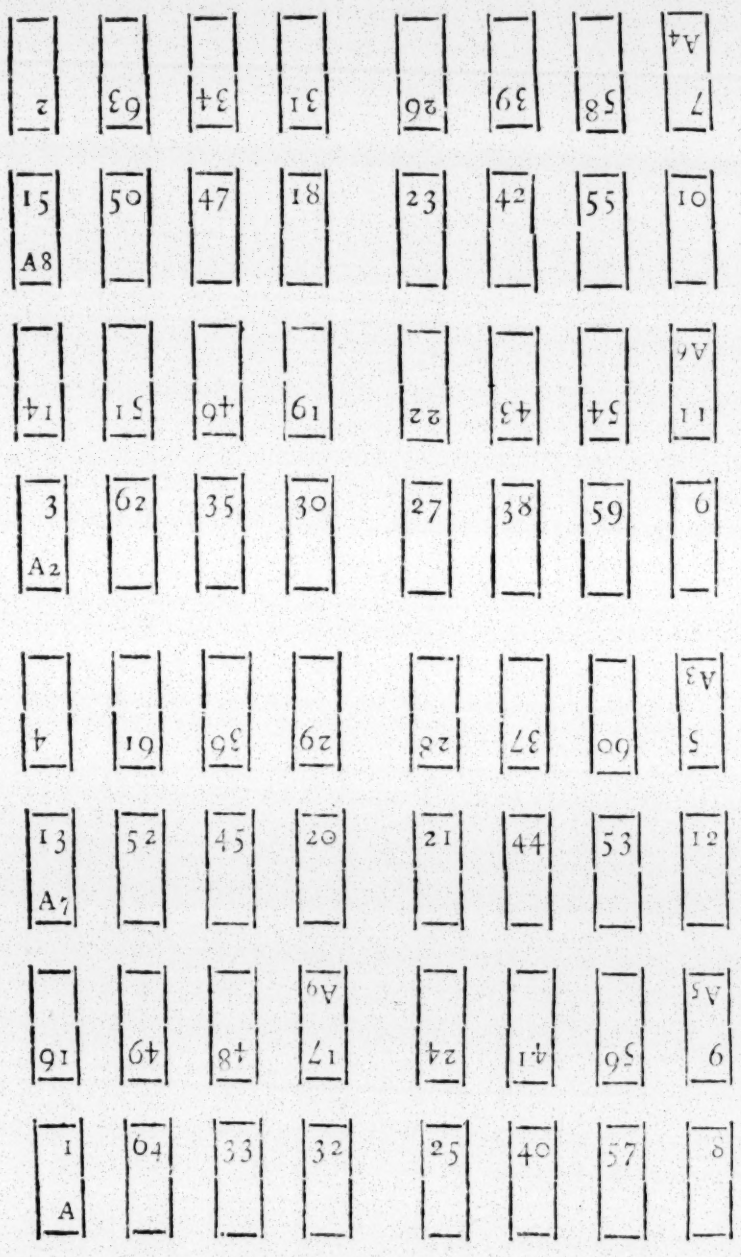


A QUARTER SHEET OF SIXTY-FOURS,

DIFFERENT FROM THE FORMER.

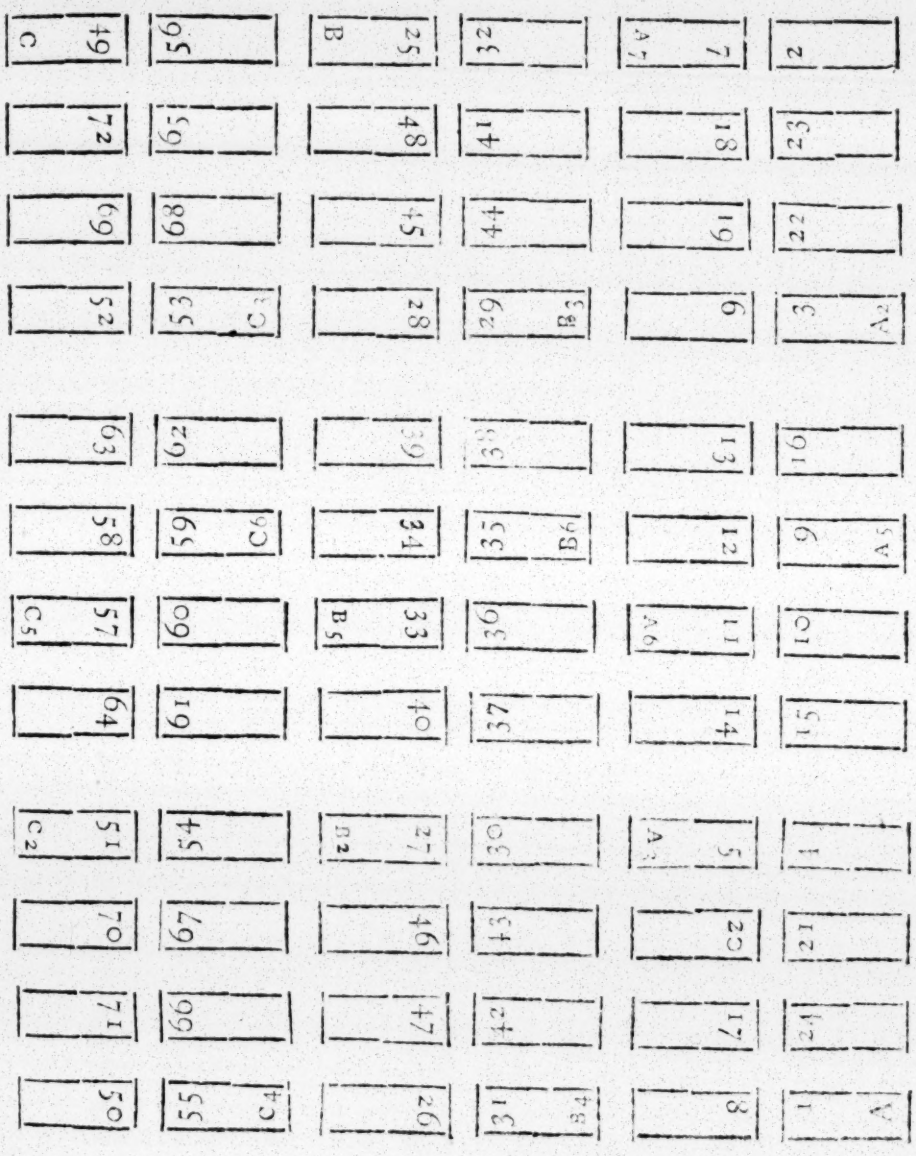


A HALF SHEET OF SIXTY-FOURS.

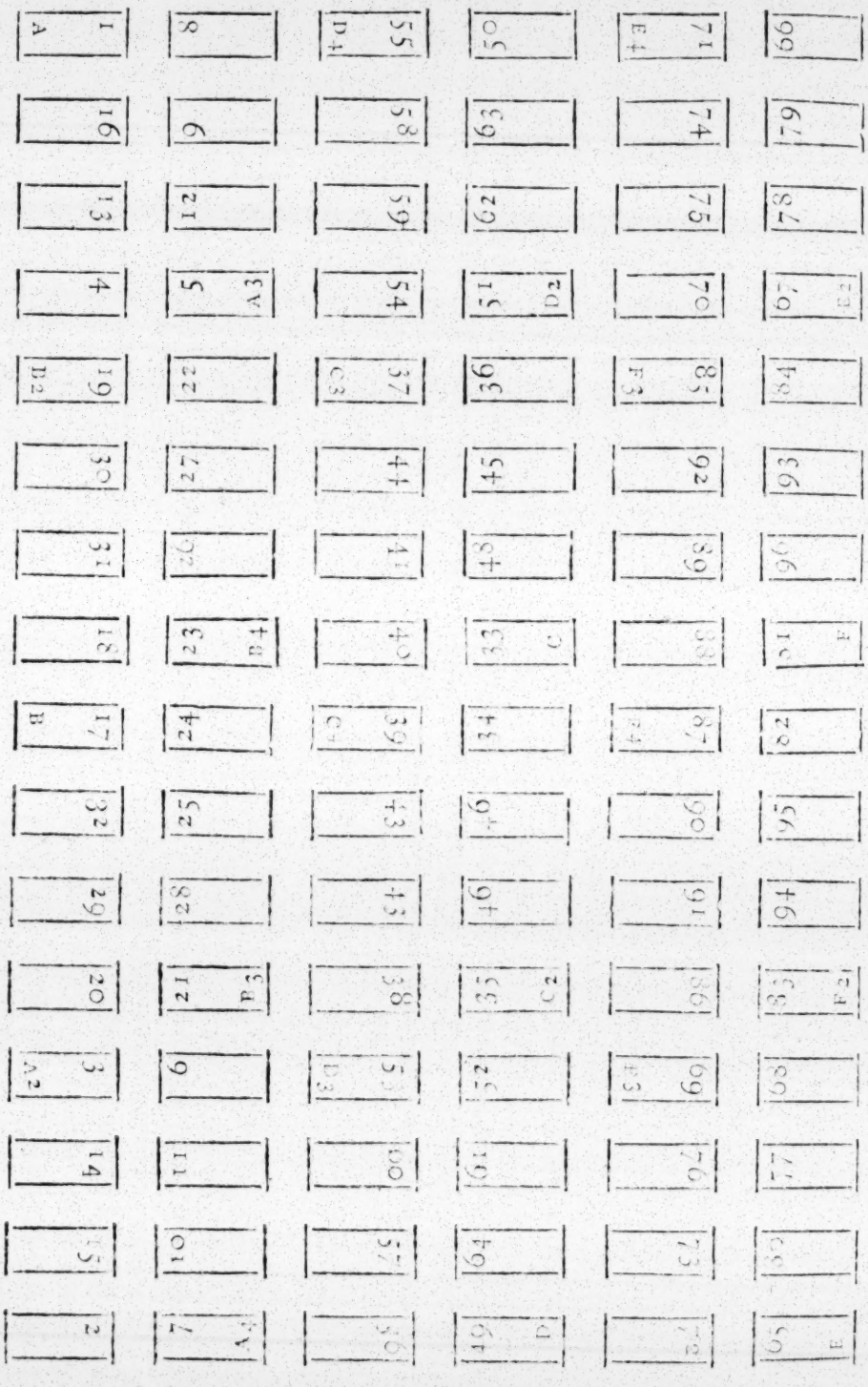


A HALF SHEET OF SEVENTY-TWO'S,

WITH THREE SIGNATURES.

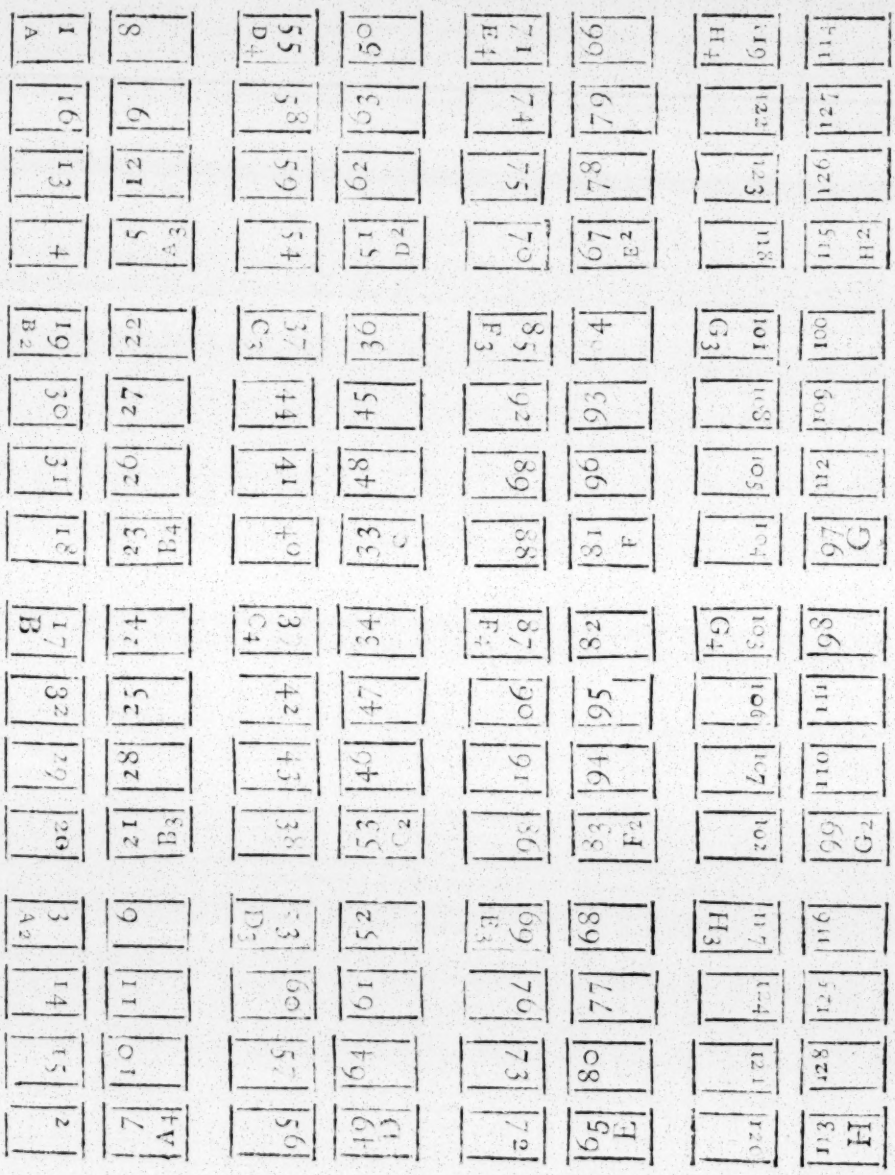


A HALF SHEET OF NINETY SIX, WITH SIX SIGNATURES.



A HALF SHEET OF ONE HUNDRED TWENTY EIGHT PAGES,

WITH EIGHT SIGNATURES.



The foregoing Schemes conſiſt, 1. Of Drafts for impoſing all the Sizes that regularly deſcend from Folio, viz. Quarto's, Octavo's, Sixteen's, Thirty-two's, Sixty-four's, and one Hundred twenty-eight's. 2. Drafts of Compound Sizes; ſuch as Twelves, Twenty-four's, Forty-eight's, and Ninety-ſixes. 3 Drafts of ſome Irregular Sizes, viz. Eighteen's, Thirty-ſixes, and Seventy-two's. More Irregular Sizes we have not thought fit to introduce, except 20's, 40's, and 80's, or we might have drawn out Schemes for Impoſing Six's, 10's, 14's, 28's, 30's, 42's, 50's, 56's, 60's, 100's, and 112's; theſe and ſeveral more, being Sizes that have been found out not ſo much for uſe as out of fancy, to ſhew the poſſibility of folding a ſheet of paper into ſo many various forms.

And now we come to a freſh inſtance of our carefulneſs in Impoſing; which ſhews itſelf in Altering the Folio's of the reſpective pages according to their regular ſucceſſion. In order therefore to know the Firſt Folio of a ſheet in Folio, Quarto, Octavo, Twelves, and Eighteens, we have added the following Tables.

A TABLE

SHEWING THE

FIRST FOLIO OF A SHEET OF FOLIO,

FOR

NINE ALPHABETS.

	1st	2d	3d	4th	5th	6th	7th	8th	9th
A	0	89	181	273	365	457	549	641	733
B	1	93	185	277	369	461	553	645	737
C	5	97	189	281	373	465	557	649	741
D	9	101	193	285	377	469	561	653	745
E	13	105	197	289	381	473	565	657	749
F	17	109	201	293	385	477	569	661	753
G	21	113	205	297	389	481	573	665	757
H	25	117	209	301	393	485	577	669	761
I	29	121	213	305	397	489	581	673	765
K	33	125	217	309	401	493	585	677	769
L	37	129	221	313	405	497	589	681	773
M	41	133	225	317	409	501	693	685	777
N	45	137	229	321	413	505	697	689	781
O	49	141	233	325	417	509	601	693	785
P	53	145	237	329	421	513	605	697	789
Q	57	149	241	333	425	517	609	701	793
R	61	153	245	337	429	521	613	705	797
S	65	157	249	341	433	525	617	709	801
T	69	161	253	345	437	529	621	713	805
U	73	165	257	349	441	533	625	717	809
X	77	169	261	353	445	537	629	721	813
Y	81	173	265	357	449	541	633	725	817
Z	85	177	269	361	453	545	637	729	821

A TABLE

SHEWING THE

FIRST FOLIO OF A SHEET OF QUARTO,

FOR

EIGHT ALPHABETS.

	1st	2d	3d	4th	5th	6th	7th	8th
A	0	177	361	545	729	913	1107	1281
B	1	185	369	553	737	921	1105	1289
C	9	193	377	561	745	929	1113	1297
D	17	201	385	569	753	937	1121	1305
E	25	209	393	577	761	945	1129	1313
F	33	217	401	585	769	953	1137	1321
G	41	225	409	593	777	961	1145	1329
H	49	233	417	601	785	969	1153	1337
I	57	241	425	609	793	977	1161	1345
K	65	249	433	617	801	985	1169	1353
L	73	257	441	625	809	993	1177	1361
M	81	265	449	633	817	1001	1185	1369
N	89	273	457	641	825	1009	1193	1377
O	97	281	465	649	833	1017	1201	1385
P	105	289	473	657	841	1025	1209	1393
Q	113	297	481	665	849	1033	1217	1401
R	121	305	489	673	857	1041	1225	1409
S	129	313	497	681	865	1049	1233	1417
T	137	321	505	689	873	1057	1241	1425
U	145	329	513	697	881	1065	1249	1433
X	153	337	521	705	889	1073	1257	1441
Y	161	345	529	713	897	1081	1265	1449
Z	169	353	537	721	905	1089	1273	1457

A TABLE

SHEWING THE

FIRST FOLIO IN A SHEET OF OCTAVO,

FOR

FIVE ALPHABETS.

	1st	2d	3d	4th	5th
A	0	353	721	1089	1473
B	1	369	737	1105	1489
C	17	385	753	1121	1505
D	33	401	769	1137	1521
E	49	417	785	1153	1537
F	65	433	891	1169	1553
G	81	449	817	1185	1569
H	97	465	833	1201	1585
I	113	481	849	1217	1601
K	129	497	865	1233	1617
L	145	513	881	1249	1633
M	161	529	897	1265	1649
N	177	545	913	1281	1665
O	193	561	929	1297	1681
P	209	577	945	1313	1697
Q	225	593	961	1329	1713
R	241	609	977	1345	1729
S	257	625	993	1361	1745
T	273	641	1009	1377	1761
U	289	657	1025	1393	1777
X	305	673	1041	1425	1793
Y	321	989	1057	1441	1809
Z	337	705	1073	1457	1825

A TABLE

SHEWING THE

FIRST FOLIO OF EITHER

	TWELVES IN SHEETS,		TWELVES IN HALF SHEETS,			OR EIGHTEENS.	
	1ſt	2d	1ſt	2d	3d	1ſt	2d
A	0	529	0	265	541	0	793
B	1	553	1	277	553	1	829
C	25	577	13	289	565	37	865
D	49	601	25	301	577	73	901
E	73	625	37	313	589	109	937
F	97	649	49	325	601	145	973
G	121	673	61	337	613	181	1009
H	145	697	73	349	625	217	1045
I	169	721	83	361	637	253	1081
K	198	745	97	373	649	289	1117
L	217	769	109	385	661	325	1153
M	241	793	121	397	673	361	1189
N	265	817	133	409	685	397	1225
O	289	841	145	421	697	433	1261
P	313	865	157	433	709	469	1297
Q	337	889	169	445	721	505	1333
R	361	913	181	457	733	541	1369
S	385	937	193	469	745	577	1405
T	409	961	205	481	757	613	1441
U	433	1009	217	493	769	649	1477
X	457	1033	229	505	781	685	1513
Y	481	1057	241	517	793	721	1541
Z	505	1081	253	529	805	757	1585

The Running titles, with the right folio's to them, being put to the pages, we proceed to locking-up our Forms; which is done by driving fit Quoins betwixt the Side and Foot-ſtick of each Quarter and the Chaſe, till the whole Form may be raiſed. And though locking-up a Form may be thought a trifling function, it demands our attention nevertheleſs in ſeveral inſtances; for in the firſt place, after we have puſhed the Quoins as far as we can with our fingers, we make uſe of the Mallet and Shooting-ſtick, and gently drive the Quoins along the Side-ſticks at firſt, and then thoſe along the Foot-ſticks; taking care to uſe an equal force in our ſtrokes, and to drive the Quoins far enough up the ſholders of the Side and Foot-ſtick, that the Letter may neither belly out one way, nor hang the other: and as to the lower Quoins, they ought likewſe be droven to a ſtation where they may do the office of keeping the Letter ſtrait and even. And here we venture to diſapprove the cuſtom of ſlanting Quoins on both ſides, and planing their edges and corners off; whereby all the bevelled-off parts are rendered ineffectual to do the office of a Quoin, or Wedge: for, the ſlanted ſide of a Quoin running againſt the ſquare ſide of the Chaſe, muſt needs carry a cavity with it, and conſequently be void of binding with equal force in every part; whereas (in our opinion) it would deſerve the name of an improvement, were Quoins ſlanted on one ſide only; and their Gradation, and Variety of ſizes preferred to ſuperficial neatneſs, which anſwers no other end than that of making the beviled-off parts of a Quoin uſeleſs, and incapable to do the ſame execution with a plain one, that binds and bears alike in all its parts. And as to the edges that are planed off a-croſs the two ends of a Quoin, the want of them cauſes the Shooting-ſtick to fly off the Quoin almoſt at every hard ſtroke of the Mallet, becauſe the Quoin-end of the Shooting-ſtick is rounded off; for which reaſon we ſhould chuſe to have that end made of a forked, or elſe of a ſquare form, to be of the more ſervice in unlocking a Form.

Our

Our Form, or Forms, being now locked up, and become portable, we deliver them to the Preſſmen to pull a Proof of them. But here we cannot proceed before we have taken notice of a Corruption that prevails with ſome Preſſmen, in turning the Term of Firſt Proof into that of Foul Proof, and often acquit themſelves in the function of pulling Proofs accordingly; whereas even a ſlight knowledge of Printing is ſufficient to judge, that a Proof-ſheet ought to be pulled as clean and as neat as any ſheet in a Heap that is worked off. Hence it is a rule with curious Preſſmen, not to give Proofs a higher colour, nor to uſe very wet paper for them, but inſtead of theſe eaſements to give them a long and ſlow pull, that the Matter may come off clean and fair, ſo that every letter may appear full and plain: after which the Forms are rubbed over with a wet lie-bruſh; then carefully taken off the Preſs, and the Proof and Forms delivered to the Compoſitor's further care.

CORRECTORS, AND CORRECTING.

It has ever been the purſuit of Eminent Printers to merit that character, by their particular care that the effects of their profeſſion ſhould appear without faults and errors, not only with reſpect to falſe letters, and wrong ſpelling, but chiefly in regard to their correcting and illuſtrating ſuch words and paſſages as are not fully explained or expreſſed by Authors and Tranſlators: which ſhews, that the office of a Corrector is not to be transferred upon one that has a tolerable judgment of his mother-tongue only; but on a perſon of greater capacity, and has a knowledge of ſuch languages, at leaſt, as make a conſiderable figure in Printing; ſuch as Latin, French, Italian, and Spaniſh. And becauſe Greek and Hebrew is interſperſed in moſt Works of learning, a Corrector ought not to be a ſtranger to either. To have a competent knowledge of what has been recited, beſides a quick and diſcerning eye, are the proper accompliſhments by which a Corrector may raiſe his

own

own and his Maſter's credit: for it is a maxim with Book-ſellers, to give the firſt edition of a work to be done by ſuch Printers whom they know to be either able Correctors themſelves, or that employ fit perſons, though not of Univerſal learning, and who know the fundamentals of every Art and Science that may fall under their examination. We ſay Examination: for in caſes where a Corrector is not acquainted with the ſubject before him, he, together with the perſon that reads to him, can do no more than literally compare and croſs-examine the Proof by the Original, without altering either the Spelling, or Punctuation; ſince it is an Author's province to prevent miſtakes in ſuch caſe, either by delivering his Copy very accurate, and fairly written, or by carefully peruſing the Proof-ſheet. But where a Corrector underſtands the language and characters of a work, he often finds occaſion to alter and to mend things that he can maintain to be either wrong, or elſe ill digeſted. If therefore a Corrector ſuſpects Copy to want reviſing, he is not to poſtpone it, but to make his emendations in the Manuſcript before it is wanted by the Compoſitor, that he may not be hindered in the purſuit of his buſineſs; or prejudiced by alterations in the proof, eſpecially if they are of no real ſignification; ſuch as far-fetched ſpelling of Words, changing and thruſting in Points, Capitals, or any thing elſe that has nothing but fancy and humour for its authority and foundation.

What is chiefly required of a Corrector, beſides eſpying literal faults, is to Spell and Point after the prevailing method and genius of each particular language: but theſe being two points that never will be reconciled, but always afford employment for pedantic Critics, every Corrector ought to fix upon a method to ſpell ambiguous words and compounds always the ſame way. And that the Compoſitors may become acquainted with and accuſtomed to his way of ſpelling, the beſt expedient will be to draw out, by degrees, a Catalogue of ſuch ambiguous words and compounds. But it is with regret we

ſee ſome Correctors rather break the meaſures for conformity, than lay the foundation thereto, that they may find ſubterfuges for ſpelling the ſame word different ways; pretending at the ſame time to have Derivation and Etymology on their ſide, when it is rather with a view to make a Proof look foul, becauſe the Compoſitor has not made ſo many real faults as Correctors ſometimes chuſe to ſee, leſt they ſhould be ſuſpected of having been remiſs in reading a Proof attentively.

As it is neceſſary that Correctors ſhould underſtand languages, ſo it is requiſite that they ſhould be acquainted with the nature of Printing, elſe they will be apt to expoſe themſelves in objecting againſt ſeveral things that are done according to method and practice in Printing. It is for this reaſon that Correctors in moſt Printing-houſes are choſen out of Compoſitors that are thought capable of that office; and who know how not only to correct literal faults, but can alſo diſcern where improprieties in workmanſhip are uſed; which cannot be expected in Gentlemen who have no ſufficient knowledge of Printing: and it would be very ungenerous in a Compoſitor to ſwerve from the common rules in practice, becauſe the Corrector is not Printer enough to find fault with it.

The manner in which Correctors take notice of faults in a Proof, is by particular ſymbols and ſigns, that are marked in the Margin, oppoſite the line that has the faults in it: for it is a General law in Printing, That whatſoever fault is not marked or taken notice of in the Margin, the Compoſitor is not anſwerable for, if it paſſes unobſerved, and not corrected. To make therefore Gentlemen acquainted with the characters that are uſed by Correctors, we will deſcribe them in the following manner, viz.

1. If they eſpy a wrong letter in a word, they draw a ſhort ſtroke through it, and make another ſhort ſtroke in the Margin, behind which they mark the letter that is to make the word right; and this they do to all other faults that may happen in the ſame line; always drawing a perpendicular ſtroke thro' the

wrong

wrong letter, and marking the right one in the Margin, with a ſimilar ſtroke before it. In this manner they correct alſo whole words; drawing a ſtroke croſs the wrong word, and writing the right one in the Margin, oppoſite the faulty line, and with a ſtroke before it.

2. If a Space is wanting between two words, or letters, that are to ſtand ſeparated, they draw a parallel ſtroke where the ſeparation is to be, and put this ſign # oppoſite in the Margin. Again, where words or letters ſhould join, but ſtand ſeparated, they make this mark ⌣ under the place of ſeparation, and and ſignify the junction of them by the ſame mark in the Margin.

3. If a letter or letters, word or words are ſet double, or otherwiſe require to be taken out, they draw a daſh a croſs the ſuperfluous word, or a parallel ſtroke down the uſeleſs letter, and make this mark of deleatur ꝺ in the Margin: but if a word is to be ſupplied by another, they ſtrike the wrong word out, and write the right or better word in the Margin.

4. If a letter is turned, they make a daſh under it, and put this mark ⟅ in the Margin.

The Article of marking turned letters, tries a Corrector's ſkill in knowing the true formation of them, without which it would be better to mark turned letters, in the ſame manner as they do wrong letters, unleſs they are very ſure that they can diſtinguiſh b d n o p q s u x z, when they are turned, from the ſame letters when they ſtand with their Nick the right way.

5. If a Space ſticks up and appears betwixt words, or in other places, they ſignify it by marking a parallel ſtroke | in the Margin.

6. If letters are to be tranſpoſed, they are to be marked thus tr; if words thus, [one Give me], inſtead of, Give me one; but if ſeveral words are to be tranſpoſed, they mark their order by figures over them, and put the ſame number of figures (in a ſeries) in the Margin, in this manner, viz. | 1 2 3 4 5 6

7. Where matter is run on that ſhould begin a new Paragraph, they draw a ſtroke down the place, and this mark, [in the Margin: but where a paragraph ſhould have gone on, and be continued, they draw a ſhort line after the broke-off matter, and write in the Margin, No Break.

8. If letters or words of one ſort of characters are to be changed into another, they make a ſtroke underneath the word or letter, and intimate on the Margin in what Letter it is to be by marking Rom. or Ital. accordingly.

9. Where ſo much of the Copy is left out as will be troubleſome to write it in the Margin, they draw a parallel ſtroke where the omiſſion begins, and write oppoſite in the Margin, Out; or elſe, See Copy.

10. Where words are ſtruck out that are afterwards again approved of, they mark dots under ſuch words, and write in the Margin, Stet.

After theſe hints for Correcting the faults in a Proof, we add the following ſummary obſervation, viz. That whatever is wrong and faulty in a Proof, is to be taken notice of either by drawing a parallel ſtroke through ſingle letters; or by making a rectilinear daſh a-croſs the wrong word; or elſe by marking an even ſtroke underneath the words that are to be changed into other characters; and that, whatever has been taken notice of as faulty in the matter, muſt have all marked in the Margin, and oppoſite the line, containing the fault or faults, either by Changing, Adding, or Taking away; obſerving at the ſame time to diſtinguiſh one Correction from another by a ſtroke between each. And this, we judge, will be ſufficient to aſſiſt Gentlemen in properly correcting their works; without pointing out to them how to mark letters that ſtand out of line, or are of a wrong Fount; theſe coming more properly under the cognizance of a Corrector who is a Printer.

The Proof being now read, and the real faults marked diſtinctly and fair, the Corrector examines the pages of the ſheet, or Form, whether they are impoſed right; likewiſe whether the

the Signatures are put to the proper pages; and at laſt, whether the folio of the firſt page is right; and whether the reſt follow in a numerical order. After which the Proof is given to the Compoſitor, to correct it in the metal.

CORRECTING IN THE METAL.

BY Correcting we underſtand here the rectifying of ſuch Faults, Omiſſions, and Repetitions as are made by the Compoſitor, either thro' inadvertency, or elſe thro' careleſsneſs. And tho' the term of Corrections is equally given to the Alterations that are made by Authors, it would be more proper to diſtinguiſh them by the name of Emendations; notwithſtanding it often happens, that after repeatedly mending the matter, the firſt conceptions are at laſt recalled: for the truth whereof none can be better vouchers than Compoſitors, who often ſuffer by fickle Authors that know no end of making Alterations, and at laſt doubt whether they are right or wrong; whereby the work is retarded, and the workman greatly prejudiced in his endeavours; eſpecially where he is not ſufficiently ſatisfied for ſpending his time in humouring whimſical Authors.

Correcting is the moſt diſagreeable work that belongs to Compoſitors; who therefore endeavour to do their work not only expeditiouſly, but alſo clean and correct. Accordingly ſome are very accurate in Diſtributing, that they may truſt to their taking up right letters in Compoſing, when their attention perhaps is abſent; whereas others can neither make diſpatch, nor depend upon accuracy, unleſs they confine themſelves to ſilence, and are not diſturbed by idle, inſignificant, and even indecent talking: and this being diſagreeable to moſt Compoſitors, may be the reaſon that Preſsmen do not follow their exerciſes in the ſame room with the former.

In correcting the Firſt Proof, we ſeldom have any other faults to mend than thoſe of our own committing, unleſs the Corrector heightens them by his peculiarities. But notwithſtanding

ing all the care that can be taken, the beſt of workmen cannot boaſt of being exempted from ſetting Doubles, and leaving Outs—two accidents that are attended with extraordinary trouble, and are ſeldom rectified without overrunning. In ſuch caſes a judicious Compoſitor conſiders firſt well in what manner an Out may be got in, or a Double be drove out, without making a glaring Botch; and accordingly examines his matter, whether over-running forward or backward, will beſt anſwer his purpoſe. But a great deal of trouble might be ſaved in caſes of Outs and Doubles, would Correctors try to add as much as will fill up the Double; or to ſhorten the matter, to make room for an Out; unleſs both the one and the other are too conſiderable for that expedient; which otherwiſe might be ſafely ventured, without either caſtrating or corrupting a Writer's meaning. This would be a ſure means to ſecure a neat Compoſitor's workmanſhip and care in true ſpacing his matter; whereas that beauty is loſt by Alterations and Over-running.

It ſometimes happens that a Compoſitor, by having two or more Pages in his Sheet with the ſame Direction, or by miſtaking the right place of his Page when he ſet it by on a Paper under his Caſe, or by ſome other accident that may happen; that he Tranſpoſes two Pages, or more, in his Sheet: In this caſe he Unlocks that Quarter, or thoſe Quarters the Pages are in, and looſening the Croſs or Croſſes from thoſe Pages and their Furniture, takes the reſt off the Correcting-ſtone with their Furniture about them: And if it be a Folio or Quarto he does not wet the Pages, becauſe thoſe Forms have Furniture about every ſide of the Page, which will keep up the Letter from falling down; but he only places the Balls of his two Thumbs againſt the outſide of the Furniture, about the middle of the Head and Foot of the Page, and the inſides of his two middle fingers, aſſiſted by his fourth and little fingers, in a parallel poſition to his middle fingers, to ſtrengthen them againſt the Furniture) about the middle of the Sides of the Page, letting the length of his fingers reach as far from each corner

of

of the Page towards the middle of it as he can, and ſo by a ſteady preſſing the balls of his thumbs and the balls of his fingers on each hand towards each other, he draws, or as he ſees moſt convenient, thruſts the whole Page out of its wrong place, and ſets it by on the Stone, till in the ſame manner he removes the other Tranſpos'd Page into the place of the firſt remov'd Page: and thus if there be more than two Tranſpos'd Pages in the Sheet, he removes them all, and Sets the right Pages in their right places.

But if it be an Octavo or Twelves, or any other Form that has Gutter-ſticks between two Pages, he muſt wet thoſe Pages on the Stone, becauſe when he removes one Page, by the help of the Gutter-ſtick, one ſide of the other Page will ſtand Naked; and conſequently with the ſhaking, joggling, or trembling of the Stone or Floor, the Letters on that ſide will be in great hazard of falling down, eſpecially if the Face of the Stone happens not to be truly horizontal: we ſay, happens not to be truly horizontal, becauſe the Stone is ſeldom laid with any caution, but only by gueſs.

What is required of a Compoſitor when he goes about correcting a foul Proof, is a ſharp Bodkin, and Patience, becauſe without them the Letter cannot eſcape ſuffering by the ſteel; and hurrying will not permit him to juſtify the lines true. No wonder therefore to ſee Pidgeon-holes in one place, and Pie in another.

If he finds by his eye the Letter Hangs: he muſt Unlock and Looſen the Form, or that Quarter that Hangs pretty Looſe, that the Letter may be ſet to rights; which he does with patting upon the Face of the Letter where it Hangs, with the Balls of the Fingers of both his Hands, to twiſt or turn them into a Square Poſition.

The Firſt Proof being corrected, a Perfect ſheet is pulled clean, to be ſent to the Author, or to the perſon by him authorized; either of whom, if they underſtand the nature of Printing, will not defer reading the ſheet, but return it without any alteration

alterations perhaps, to be made ready for the Preſs. But becauſe ſuch good Authors are very ſcarce, Compoſitors are diſcouraged every time they ſend a Proof away, as not knowing when and how it may be returned, and how many times more it will be wanted to be ſeen again, before the Author is tired, or rather aſhamed, of altering.

We have in the foregoing Pages ſhewed the accompliſhments of a good compoſitor, yet will not a curious author truſt either to his care or abilities in Pointing, Italicking, Capitalling, in making Breaks, &c. Therefore it belongs to the Province of an author to examine his Copy very well e're he deliver it to the Printer, and to point it, and mark it ſo as the Compoſitor may know what words to ſet in Italick, Small Capitals, Capitals, &c.

For his Italic words he ſhould draw a line under them thus: For Small Capital words two lines under them thus; and for Capitals three lines thus, or elſe draw a line with red ink.

If his Copy, or any part of it, be written in any foreign language, he is ſtrictly to ſpell that foreign language right: becauſe the compoſitor, takes no notiec of any thing therein but the very letters, points and characters he finds in his copy.

If any author has not (through haſte in writing) made breaks in proper places; when he comes to peruſe his copy he may find cauſe to make ſeveral breaks where he made none: In ſuch a caſe he makes a crotchet thus, [at the word he would have begin his new paragraph.

Thus in all particulars he takes care to deliver his copy perfect: for then he may expect to have his book perfectly printed. For by no means he ought to mend it in the proof, the compoſitor not being obliged to it; and it cannot reaſonably be expected he ſhould be ſo good natured to take ſo much pains to mend ſuch alterations as the ſecond dictates of an author may make, unleſs he is well paid for it.

If there are but few Faults, the Compoſitor Gathers the Corrections in his Stick, beginning at the bottom of every Page, and

and ſo proceeding upwards: becauſe when he is Correcting, the Corrections of the top of the Page ſtand then firſt in the Stick, and therefore are readieſt to his hand.

Then with the Mallet and Shooting-ſtick he Unlocks the Form; but keeps the Quoins pretty tight to ſecure the Letter from Squabbling or Hanging.

He then folds his Proof ſo oft double, till all the Pages, except that he intends to Correct firſt are folded out of ſight, and he alſo folds down the left hand Margin of that Page under the Proof, and then lays that folded ſide of the Page cloſe to the ſame Page in the Metal: ſo that the Head-line in the Proof lie in the ſame range with the Head-line on the Metal, and the Foot-line even with the Foot-line on the Metal, and conſequently all the Lines of that Page both on the Proof and Metal agree, and ſtand in a mutual range.

Now therefore he looks in the Proof, to ſee whether the Corrector has marked a Fault, and having found it in the Proof, he runs along that Line with his eye to the ſame Line on the Metal, which he eaſily does, becauſe the Line of Metle ſtands in the ſame range with that in the Proof, and finding the Fault in the Metal alſo, he having now his Bodkin in his right hand, with the Blade of it between his fore-finger and thumb, within half an inch or three quarters of the Point, and the Middle of the Bodkin within his clutched hand to guide and command it, he ſticks the Point of his Bodkin into the Neck of the Letter, between the Beard and the Face, and lifts it with the Point of the Bodkin ſo high up above the Face of the other Letters, that he can lay hold of it with the fore-finger and thumb of his left hand to take it quite out.

In the ſticking his Bodkin into the Letter, he holds the Blade of it, ſo that it may make as ſmall an angle with the Face of the Letter in the Form as he can, viz. as flat towards the Face of the Letter as he can, without touching the Face of any of the adjacent Letters with the Blade of the Bodkin; for if he touches the Face though lightly, yet it may more or leſs

Batter

Batter and ſpoil the Face of thoſe Letters it touches, and ſo he creates himſelf a freſh trouble to mend them.

The reaſon why he holds the Blade of the Bodkin as flat to the Form as he can, is, becauſe a ſmall horizontal entrance of the Point of the Bodkin into the Neck of the Letter, will raiſe the Letter above the Face of the Form, the Blade of the Bodkin being faſtened in the little hole it makes in the Neck of the Letter: but if he ſhould ſtick the Point of the Bodkin ſtraight down upon any part of the Letter, it would make an hole, but not faſten in the Metal, to draw it up; for the weight of the Letter would make it ſlip off the round and ſmooth Point of the Bodkin. Beſides the preſſing the Point of the Bodkin with his right hand againſt the ſide of the next Letter on his left hand, keeps the Point of the Bodkin faſt in the little hole it makes in the Neck of the Letter, and therefore though the Bodkin has but a little entrance, yet it has hold enough to draw it up by.

Having taken the Fault out, he puts the Letter that the Corrector marked in the Margin of the Proof in the room of it. Suppoſe o were marked and an n daſhed out, therefore when he has taken the n out he puts an o in the room: theſe two Letters being of equal thickneſs, give him no trouble to Juſtify the Line again after the fault is Corrected; but if they had been of unequal thickneſſes, as ſuppoſe an m to come out and an n to be put in; in this caſe he puts in a Space between two words (where he finds moſt convenient) to juſtifie the Line again; or ſuppoſe an n to come out and an m to be put in; now he muſt take out a Space where he finds moſt convenient to make room for the m, it being thicker by a Space than an n. Thus as he Corrects he ſtill has a care to keep his Lines true Juſtified; which he tries by preſſing the balls of his two middle fingers pretty hard againſt the ends of three Lines, to make them riſe a little above the Face of the Form, whereof the Line he examines is the middlemoſt; for if that Line is not hard enough Juſtified, he will between the balls of his fingers find

find it hollow, or it will not Riſe with the other two: and if it be too hard Juſtified, he will find the balls of his fingers Bear only, or hardeſt, againſt that Line, and the Line on each ſide it will not Riſe.

If there be a long word or more left out, he cannot expect to Get that in into that Line, wherefore he muſt now Over run; that is, he muſt put ſo much of the fore-part of the Line into the Line above it, or ſo much of the hinder part of the Line into the next Line under it, as will make room for what is Left out: therefore he conſiders how Wide he has Set, that ſo by Over-running the fewer Lines backwards or forwards, or both, (as he finds his help) he may take out ſo many Spaces, or other Whites as will amount to the Thickneſs of what he has Left out: thus if he has Set wide, he may perhaps Get a ſmall Word or a Syllable into the foregoing Line; and perhaps another ſmall Word or Syllable in the following Line, which if his Leaving out is not much, may Get it in: but if he has Left out much, he muſt Over-run many Lines, either backwards or forwards, or both, till he comes to a Break: and if when he comes at a Break it be not Gotten in; he Drives out a Line. In this caſe if he cannot Get in a Line, by Getting in the Words of that Break or by making leſs White to the Title of a Section or Chapter (if any happen in that Page) he muſt Over-run the next Page backwards or forwards, till that Line Comes in: thus ſometimes he Over-runs all the ſucceeding Pages of the Sheet, and at laſt perhaps Drives out a Line to Come in the next Sheet.

If he has Set a word or ſmall ſentence twice, he muſt take that out, and Drive-out his Matter. If he be near a Break, and the White of that Break not very long, he may perhaps Drive it Out at the Break by putting in part of the next Line to fill up almoſt ſo much as he took out; but not quite ſo much, unleſs his Matter was at firſt ſo Wide Set that he can Space out no more, or unleſs the Break-line he comes to, has ſo much White in it that he fears Getting in that Line: if either of

theſe inconveniencies happen, he Drives-out as much as he can backwards in the Matter; that is, he takes out ſo much as he thinks he cannot Drive-out when he is at the Break: he takes it out at the beginning of the Line, and puts it in at the latter end of the Line before it: but firſt he takes out almoſt ſo much of the beginning of his ſecond upper Line, to make room for it: becauſe he intends to Space-out the reſt if it were not too Wide Set at firſt. And thus he runs on from Line to Line, ſtill taking out leſs and leſs at the beginning of every former Line, and putting it into the Line above that, that he may Space-out his Matter as he Over-runs, till his Double-Setting is Driven-out.

CASTING OFF COPY.

To caſt off Manuſcript Copy is an unpleaſant and troubleſome employ, which requires great attention; and therefore ought not to be hurried, but done with deliberation. The firſt thing that ought to engage our attention is, whether it is written tolerably even, or whether it varies, by being ſometimes wrote cloſe, and ſometimes wide, or ſmall in one place, and large in another; and whether it has inſertions. In thus looking over the copy, and obſerving the main run of it, we make ſome mark when we obſerve it to be written cloſer, or ſmaller than the main Writing; and ſome other mark, where we perceive it wider and larger than ordinary; that by theſe means we may allow accordingly, when we come to the places that are differently marked.

Theſe neceſſary preparations being made, we look in our Copy for ſome that runs even, and which ſeems to be of the main hand-writing. Then, having made the meaſure for the Work, we ſet a line, in the Letter that is deſigned for it, and take notice, what Copy comes into one line in the Stick; whether leſs, or more than a line of Manuſcript: then proceed to ſet a ſecond, third, or fourth line, till a line of Copy falls even with a line in the Stick. And as we did to the firſt line

in

in the Stick, ſo we do to the other; marking on the MS. the end of each line in the Stick and telling the letters in each, to ſee how they balance againſt each other. This being carefully done, we begin counting off each time as many lines of Copy as we know will make even lines in the Stick: for example, If 2 lines of Copy make 3 lines in print; then 4 make 6; 6 make 9; 8 make 12; and ſo on; calling every two lines of Copy three line in print.

In like manner we ſay, If 4 lines make 5; then 8 make 10 and ſo on; comparing every four lines of Copy to five lines in print.

And in this manner we carry our calculation on as far as we have occaſion; either for Pages, Forms, or Sheets.

The foregoing items for calculating, are intended to ſerve in caſes where a line of Print takes in leſs than a line of Copy; and therefore, where a line of Print takes in more than a line of Copy, the Problem is reverſed, and inſtead of ſaying, If 2 lines make 3, we ſay, in this caſe, If 3 lines of Copy make 2 lines in Print, then 6 lines make 4; 9 make 6; 12 make 8, and ſo on; counting three lines of Copy to make two lines in print. And in this manner we may carry our calculation to what number of Pages, Forms, or Sheets we will; remembering always to count off ſo many lines of Copy at once, as we have found will make even lines in the Stick. Thus, for example, If 5 lines make 7, the progreſſion of the figure of 5 is, 10, 15, 20, &c. and the progreſſion of 7 will be, 14, 21, 28, &c.

In counting off Copy after this manner, we take notice of the Breaks; and where we judge that one will drive out, we intimate it by a mark of this [ſhape; and again, where we find that a Break will get in we invert the mark thus]. To render theſe marks conſpicuous to the Compoſitor, we write them in the margin, that he may take timely notice and keep his Matter accordingly.

We alſo take care to make proper allowance for Heads to Chapters, Sections, Paragraphs, &c. and mention in the margin what Depth of lines is left for each, in caſe their Matter varies in quantity.

In examining the ſtate of the Copy, we look to ſee whether it has Abbreviations, that we may guard againſt them in caſting off, and allow for them according to the extent of the reſpective words when written out at length.

Such is the circumſpection that is uſed in caſting off Copy, eſpecially where every Column or Page is to be marked off; which though it is very tedious, is nevertheleſs the ſafeſt way; becauſe if we fall into a miſtake in one page, we may recover ourſelves in the next: which cannot ſo eaſily be done by thoſe who count the Copy off from one Chapter to another, or from Break to Break. But though this method ſometimes happens to fall out tolerably to their expectation, they are as often deceived by it, eſpecially in a long run of cloſe Matter; beſides which, we do not find that it is a more expeditious way for Caſting off than the firſt; for the manner which the purſuers of this method obſerve, is the following; viz. They count their Copy off to lines for Printing, from one Chapter, Head, or Break, to another, taking notice how many lines each of the counted-off parts make; and having in this manner caſt off all or the greateſt part of the Copy, they collect the ſeveral ſums of lines into one; which they reduce to Pages; the pages, again, into Forms; and theſe, into Sheets: and thus they give a tolerable gueſs, how much the caſt-off Copy will make, in the Letter and Size propoſed for the Work: But to aſſign each Sheet, Half-ſheet, or Page, its Matter, will be more difficult, and take more time, than marking off the Pages at firſt. Such caſting off therefore is next to lumping the Copy; and no Compoſitor is to anſwer for the contrary effects thereof; whereas when Copy is caſt off cloſe, and the Pages marked off; the Compoſitor takes notice how his Matter runs; and if he finds that it keeps not even with the Copy, he drives either out,

out, or gets in, where he conveniently can, to ſhew that he has regard to what he is about; but this precaution need not be taken where Copy is caſt off the other way. In the mean time the before-mentioned method for caſting off Copy ought not to be challenged; becauſe it ſerves ſeveral exquiſite purpoſes: for a parcel of Copy being caſt off for ſuch a Letter, Size, and number of Sheets, may eaſily be known what it will make either in a larger or ſmaller character than it was caſt off for. But to explain ourſelves the better upon this head, we will endeavour to demonſtrate our Propoſition in the following manner; viz.

Suppoſe a parcel of Copy is caſt off, that promiſes to make 18 Sheets in Pica, at 23 lines long, and 20 m's wide.

Suppoſe this Copy is to be done in Engliſh; the page 33 lines long, 18 m's wide. How much will the whole Copy drive out?

Anſwer, Five Sheets, and 576 letters, or half a page.

The Pica has 40 letters in a line. 40 times 38 make 1520 letters; which are contained in 1 page: 16 times 1520 make 24320; which is the number of letters in One ſheet: 18 times 24320 makes 4,37,760; which is the number of letters contained in 18 Sheets of Pica, of the above-ſaid dimenſions.

What has been ſaid about Caſting off, is underſtood of ſuch Copy as is fairly and regularly Written, as well as thoroughly Reviſed. But it is not always the capacious genius that ought to be excuſed for writing in too great a hurry; for ſometimes thoſe of no exuberant brains affect uncouth writing, on purpoſe to ſtrengthen the common notion, "that the more learned the man, the worſe is his writing;" which ſhews, that writing well or bad is but a habit.

Writing ſo as hardly to be read, is not the only grievance, becauſe Copy that is written without order or method, is as diſagreeable, eſpecially where matter has more than one ſort of Notes, and where the Text, Notes, and Additions are jumbled together. Where this is the caſe, Caſting off ſuch Copy

to any certainty, will prove impracticable. Thoſe Gentlemen, therefore, who have a notion of Printing, and who are ſenſible that regular Copy retards a Compoſitor in his occupation, uſe the following methods:

They chuſe Black Ink, and White Paper, to write their Copy on; and conſider, that it contributes much to make a Manuſcript look fair, though it ſhould not prove ſo in all other reſpects.

They write their Copy, either in Folio, or in Quarto; becauſe an octavo is too ſoon filled.

They do not over-charge the paper, by writing to the very edges but leave room at leaſt to make Memorandums.

They write the main matter of the work on the right-hand ſide of the paper; and leave the left-hand ſide for Bottom-notes, Additions, and other incidental Emendations. But ſome who have a ſtill better Method in writing for the Preſs, divide each ſide of the paper into two Columns, filling one with Text-matter, and leaving the other Column for Inſertions, Alterations, Notes, &c.

They take care to put proper References to ſuch places of the Text as are illuſtrated by Notes; and another of the ſame ſhape before the note that illuſtrates a paſſage.

They chuſe ſuch marks and ſymbols for References as preſent themſelves readily to the eye; ſuch as Letters and Figures between Parentheſes, or Crotchets; Aſtronomical ſigns, and other the like characters.

They uſe no Abbreviations or Contractions; and if they have accuſtomed themſelves to any, they draw them out, and, together with their explanation, ſend them with the Copy, to ſerve the Compoſitor in ſetting ſuch Abbreviated words at length.

CHARACTERS.

CHARACTERS are of infinite advantage in almoſt all ſciences, for conveying, in the moſt conciſe and expreſſive manner, an author's meaning; however, ſuch a multiplicity of them, as we find uſed by different nations, muſt be allowed to be a very conſiderable obſtacle to the improvement of knowledge; ſeveral authors have therefore attempted to eſtabliſh characters that ſhould be univerſal, and which each nation might read in their own language; and conſequently, which ſhould be real, not nominal or arbitrary, but expreſſive of things themſelves; thus, the univerſal characters for a horſe would be read by an Engliſhman, *horſe*; by a Frenchman, *cheval*; by the Latins, *equus*; by the Greeks, ιππος, &c.

Alphabets of different nations vary in the number of their conſtituent letters. The Engliſh alphabet contains 24 letters, to which, if *j* and *v* conſonant be added, the number will be 26; the

French	23	Georgian	36	Dutch	26
Hebrew	22	Coptic	32	Spaniſh	27
Syriac	22	Muſcovites	43	Italian	20
Chaldee	22	Greek	24	Ethiopic	202
Samaritan	22	Latin	22	Tartarian	202
Arabic	28	Sclavonic,	27	Indian of Bengal	21
Perſian	31	Baramos	19		
Turkiſh	33				

The Chineſe, properly ſpeaking, have no Alphabet, except we call their whole language their Alphabet; their letters are words, or rather hieroglyphics, and amount to about 80,000.

The firſt who made any attempts for an univerſal character in Europe, were biſhop Wilkins and Dalgarme. Mr. Leibnitz alſo turned his thoughts that way; and Mr. Lodwic, in the Philoſophical Tranſactions, gives a plan of an univerſal character, which was to contain an enumeration of all ſingle ſounds as are uſed in any language. The advantages he propoſed to derive from this character were, that people would be enabled to pronounce truly and readily any language that ſhould be pronounced in their hearing; and that this character would ſerve as a ſtandard to perpetuate the ſounds of every language whatſoever.

In the Journal Literaire of 1720 there is a project for an univerſal character, by means of the common Arabic or numeral figures: the combinations of theſe nine, ſays the author, is ſufficient to expreſs diſtinctly an incredible quantity of numbers, much more than we ſhall need terms to ſignify our actions, goods, evils, duties, paſſions, &c. and the Arabic figures having already all the univerſality required, the trouble is already ſaved of framing and learning any new character. But here the difficulty is not ſo great to invent the moſt ſimple, eaſy, and convenient characters, as to engage different nations to uſe theſe characters.

Literal characters may be divided, with reſpect to the nations among whom they have been invented, into Greek characters, Hebrew characters, &c. The Latin character, now uſed through all Europe, was formed from the Greek, as the Greek was from the Phœnician, and the Phœnician, as well as the Chaldee, Syriac, and Arabic characters, were formed from the ancient Hebrew, which ſubſiſted till the Babyloniſh captivity; for after that event, the character of the Aſſyrians, which is the ſquare Hebrew now in uſe, prevailed, the ancient being only found on ſome Hebrew medals, commonly called Samaritan

ritan medals. It was in 1091 that the Gothic characters, invented by Ulfilas, were aboliſhed, and the Latin ones eſtabliſhed in their room.

Medalliſts obſerve, that the Greek character, conſiſting only of majuſcule letters, has preſerved its uniformity on all medals, as low as the time of Gallienus; from that time it appears ſomewhat weaker and rounder: from the time of Conſtantine to Michael, we find only Latin characters; and after Michael the Greek characters recommence; but from that time they begin to alter with the language, which was a mixture of Greek and Latin. The Latin medals preſerve both their character and language as low as the tranſlation of the ſeat of the empire to Conſtantinople: towards the time of Decius the character began to loſe its roundneſs and beauty; ſome time after it retrieved, and ſubſiſted tolerably till the time of Juſtin, when it degenerated gradually into the Gothic. The rounder, then, and better formed a character is upon a medal, the fairer pretence it has to antiquity.

OF GREEK.

Greek is one of the Sacred Languages, and more frequently uſed in Printing than any of the reſt; which makes it neceſſary almoſt for every Printing-houſe to be furniſhed with Greek characters, though not to the ſame amount: for a quantity of Greek letter that will moderately fill a Caſe, and that conſiſts of no other than uſeful ſorts, is ſufficient to ſerve the common turn for Notes, Motto's, Words, &c. and ſuch a parcel of uſeful Sorts might be lodged in a Common pair of Caſes, were ſome large Boxes reduced into ſmaller ones. But this is impracticable where Ligatures and Abbreviations abound, and where Seven-hundred and fifty Boxes are required for the different Sorts in a Fount of Greek. What induced the firſt Founders of the Art to perplex themſelves with cutting and caſting ſo many different Abbreviations and Contractions, may be partly gueſſed, by ſuppoſing that they were intended to imi-

tate Greek Writing; and to grace them with the ſame flouriſhes of the pen: but what could prompt them to confound themſelves with an infinite number of Ligatures, we cannot well account for; and only ſuggeſt, that it was the contrivance of Letter-cutters, to promote their own buſineſs. But this unprofitable improvement has almoſt entirely loſt its credit; and Greek, at preſent, is caſt almoſt every where without Ligatures and Abbreviations, unleſs where Founders will not forbear thruſting them in; or where they have expreſs orders to caſt them for Claſſical and other Works of conſequence; in which caſe ſome Ligatures not only grace Greek Letter, but are alſo Fat to a Compoſitor who knows to uſe them properly. But becauſe we have intimated, that the uſeful Sorts of a Fount of Greek Letter may be lodged in a pair of common caſes that contain no more than 154 Boxes, we will make good our aſſertion by a Scheme for that purpoſe; which will inconteſtably prove, that a great many of the Sorts muſt be needleſs, where their number occupies 750 Boxes. It muſt however be obſerved, that almoſt Three-hundred of theſe Sorts are the ſame, and have no other difference than that of being kerned on their hind ſide; for we remember to have ſeen Greek with Capitals kerned on both ſides. But before we ſay any more about Ligatures, we will conſider the ſingle letters of the Greek, and accordingly exhibit.

THE GREEK ALPHABET.

A	α	Alpha	a
B	β ϐ	Beta	b
Γ	γ ᴦ	Gamma	g
Δ	δ	Delta	d
E	ε	Epſilon	e ſhort
Z	ζ ʒ	Zeta	z
H	η	Eta	e long
Θ	ϑ θ	Theta	th
I	ι	Jota	i
K	κ	Kappa	k
Λ	λ	Lambda	l
M	μ	Mu	m
N	ν	Nu	n
Ξ	ξ	Xi	x
O	ο	Omicron	o ſhort
Π	π ϖ	Pi	p
P	ϱ ρ	Rho	r
Σ	σ ς ϛ	Sigma	ſ or s
T	τ ⅂	Tau	t
Υ	υ	Ypſilon	y
Φ	φ	Phi	ph
X	χ	Chi	ch
Ψ	ψ	Pſi	pſ
Ω	ω	Omega	o long

This Alphabet contains Seventeens Conſonants and Seven Vowels. Two Vowels make a Diphthong; of which there are Six that are called proper Diththongs.

A GREEK Caſe, ſhewing how the Uſeful Sorts of that Letter may be contained in a Pair of Common Caſes.

UPPER CASE.

Α	Β	Γ	Δ	Ε	Ζ	Η								
Θ	Ι	Κ	Λ	Μ	Ν	Ξ								
Ο	Π	Ρ	Σ	Τ	Υ	Φ						ᾳ	ῃ	ῳ
Χ	Ψ	Ω		ſ	ς	ϐ						ᾼ	ῌ	ῼ
ᾈ	ᾉ	ᾊ	ᾋ	ᾌ	ᾍ	ᾎ	ᾏ	ᾘ	ᾙ	ᾚ	ᾛ	ᾜ	ᾝ	ᾞ
ᾀ	ᾁ	ᾂ	ᾃ	ᾄ	ᾅ	ᾆ	ᾇ	ᾐ	ᾑ	ᾒ	ᾓ	ᾔ	ᾕ	ᾖ
Ᾰ	Ᾱ	Ὰ	Ά	ᾼ	ῈΕ	Ὲ	Έ	ῊΗ	ῌ	Ὴ	Ή	ῘΙ	ῙΙ	Ὶ
ῸΟ	ῙΙ	Ὸ	Ό	ῬΡ	ῚΥ	Ὺ	Ύ	ῪΥ	ῬΡ	ῺΩ	Ώ	ῼ	ῸΟ	Ὸ

LOWER CASE.

LOWER CASE.

| | | |

Every parcel of Greek Letter being charged with more or leſs different ſorts of Ligatures, Abbreviations, and Contractions, we have thought it immaterial to exhibit all their figures, conſidering that they are of no other ſervice than to heighten charges; to be ballaſt in Caſes; and to frighten a young Compoſitor, at the ſight of the great number of Boxes which they undeſervedly occupy; for what advantage can it be to a Compoſitor to put himſelf out of his poſition, to come perhaps to αι αν γα, δε θι λε λυ μω, and hundreds of the like Sorts, in a piece, when he may take up two ſingle letters ſooner, out of Caſes of common dimenſions? In the mean time we have filled one ſingle page with ſuch Abbreviations as for the moſt part vary from the ſhape of their ſeparate letters; and at the ſame time taken the liberty to diſtinguiſh them into ſuch as we judge to be either obſolete, inſignificant, ornamental, convenient, or uſeful; leaving every Printer at liberty to chuſe what Sorts he pleaſes: ſince we are of opinion, that Founders now would rather put by or deſtroy the Punches and Matrices of obſolete and uſeleſs Sorts, than thruſt them upon the Printer, had they proper notice given them of what to introduce, or to leave out in a Fount: for we judge that it is leſs profitable to caſt 500 pound weight of Seven hundred, than of Two hundred Sorts; which, however, was not regarded by former Founders, who ſeemingly ſtudied their own intereſt too abſtractedly from that of a Printer's.

THE HEBREW ALPHABET.

א	Aleph	’
ב	Beth	b
ג	Gimel	g
ד	Daleth	d
ה	He	h
ו	Vau	v
ז	Zajin	z
ח	Cheth	ch
ט	Teth	th
י	Jod	y
כ	Caph	k
ל	Lamed	l
מ	Mem	m
נ	Nun	n
ס	Samech	ſ
ע	Ajin	gn
פ	Af	p
צ	Tzadde	tz
ק	Coph	ca
ר	Reſch	r
ש	Schin	ſh
ת	Thau	t

SUCH LETTERS AS RESEMBLE OTHERS.

Beth Caph

ב כ

Gimel Nun

ג נ

Daleth Caph Reſch

ד ך ר

He Cheth Thau

ה ח ת

Vau Zaijn Jod Nun

ו ז י ן

Teth Mem

ט מ

Mem Samech

ם ס

Aijn Tzadde

ע צ

FINAL LETTERS.

Caph Mem Nun Af Tzadde

ך ם ן ף ץ

The following five letters are caſt broad, and are uſed at the ends of words, yet are not reckoned among the Final Letters, being contrived for juſtifying, becauſe Hebrew is not divided.

Aleph He Lamed Mem Thau

א ה ל ם ת

The

The Letters of the Hebrew alphabet are all conſonants; the Points underneath them are the vowels, which are ſeventeen in number; five of whom are pronounced long, five ſhort, and ſeven very ſhort.

Beſides the Vowels, the Hebrews have various Accents, of which ſome have their place over, and ſome have their place under the letter. They are not uſed in all Hebrew Writings, but only in ſome Books of the Bible, where they ſtand for Notes to ſing by, and are therefore called Accentus tonici. Others, again, are named Accentus diſtinctivi, becauſe they diſtinguiſh the ſenſe, as Pointing does in Engliſh: and ſtill others have the appellation of Miniſtri, or ſervi non diſtinctivi, which ſhew the Conſtruction and Connexion of words.

The Hebrew has no Capitals; and therefore letters of the ſame ſhape, but of a large Body, are uſed at the beginning of Chapters, and other parts of Hebrew work.

But we muſt not pronounce it a fault, if we happen to meet in ſome Bibles with words that begin with a letter of a much larger Body than the main Text; nor need we be aſtoniſhed to ſee words with letters in them of a much leſs Body than the main Text: or wonder to ſee final letters uſed in the middle of words; for ſuch Notes ſhew that they contain ſome particular and myſtical meaning.

Sometimes the open or common Mem ſtands in the room of a final one. Such are the peculiarities of ſome Jewiſh Rabbi's in Bibles of their publication; of which we caution Compoſitors not to take them for faults, if ſuch myſtical writings ſhould come under their hands.

Hebrew reads from the right to the left, like all other Oriental languages, except the Ethiopic and Armenian. In compoſing Hebrew, therefore, the Jews begin at the end of the Compoſing-ſtick, and juſtify the Vowels and Accents over and under the letters after the line of Matter is adjuſted. But Points ſerving often to make the ſenſe of a word ambiguous, they are ſeldom uſed in any other than Theological and Grammatical Writings.

The

The Hebrew, like the Greek, has more Sorts than are required in a complete Fount; which renders it difficult to make room for them in Caſes of common dimenſions; conſidering that the Powers of the Hebrew Alphabet are diſtinguiſhed by Points that letters have either in their venter, or over their body.

According to this Calculation the Lower-caſe for Hebrew Sorts ſhould have above Four-ſcore Boxes; which exceed the number of thoſe in a common Caſe by Seven-and-twenty.

In the mean time we are perſuaded, that a Sketch of a Hebrew Caſe, as well as of a Greek one, is beſt drawn out by him who firſt has acquainted himſelf with the number of Sorts in a Fount, and who afterwards knows how to diſpoſe of them in ſuch manner as to make their ſituation both conformable and collateral: Hebrew being a Sacred language, is chiefly ſtudied by Divines, who often make uſe of Points in Theological writings; tho' plain Hebrew as well as Greek are underſtood, and very frequently printed, without Points or Accents. But that the uſe of ſuch Pedantic Symbols will one time ceaſe, is the hope of all that delight in beholding neat Letter diſrobed of all intruders upon its native beauty.

THE SAMARITAN.

The difference between the Hebrew and the Samaritan Alphabets conſiſts in nothing more than the peculiar characters that are uſed for one and for the other; the names and powers of the Letters being the ſame in both Alphabets.

THE COPTIC.

The Coptics are the native Egyptians; and their language, therefore, called the Coptic: but the Arabic prevails ſo univerſally in Egypt, that the knowledge of the antient language of the country is utterly deſtroyed. In the mean time the moſt antient language of the world, the Egyptian, is preſerved in the Coptic to the preſent time. But whether the

Coptic are the antient letters of the Egyptians, is much doubted; conſidering that they are nothing elſe but the Greek, with the addition of ſome few Letters, to expreſs ſome particular ſounds.

THE ETHIOPIC.

The Ethiopic Characters are ſuppoſed to have been anterior to thoſe of the Egyptians, notwithſtanding ſome aſſert that moſt other nations have received their letters from the laſt. To ſtrengthen the firſt, it is obſerved, that the Ethiopians had two different kinds of Letters; that is, the ſacred and the vulgar: the firſt for matters of importance, and the other for familiar correſpondence. And as the Egyptians obſerved the ſame diſtinction in letters, it is ſaid that their ſacred letters were the vulgar Characters of the Ethiopians; which proves that letters have been very early among them: the Egyptians being now loſt, the antiquity of Ethiopian Characters is queſtioned.

THE CHINESE.

It is obſerved that not leſs than twenty languages are current in China, all differing from each other; but that the Mandarine is the moſt elegant and learned, and therefore the moſt prevailing throughout that nation. They uſe pencils made of Hare's hair, to write, or rather to paint, their characters, in parallel lines, downwards; beginning at the right hand ſide of the paper. The knowledge of Chineſe characters, as well as moſt of the oriental and antient ones, can be of no ſervice to Compoſitors in general, therefore we have purpoſely omitted inſerting their Alphabets in order to admit what ſhall be more uſeful.

Yet, as the Saxon is frequently referred to, we ſhould be inexcuſable were we to omit that Alphabet.

THE SAXON ALPHABET.

Ā A	*A*	a	*a*
B	*B*	b	*b*
C	*C*	c	*c*
D	*D*	ꝺ ꝺ	*d*
Đ	*Db*	ꝺ	*db*
Ɇ	*E*	e e	*e*
F	*F*	ꝼ	*f*
Ꝿ	*G*	ᵹ	*g*
ꝑ	*H*	h	*h*
I	*I*	ı i	*i*
K	*K*	ꝁ k	*k*
L	*L*	l	*l*
ᗰ	*M*	m	*m*
N	*N*	n	*n*
O	*O*	o	*o*
P	*P*	p	*p*
Ꝙ	*Q*	q	*q*
R	*R*	ꞃ	*r*
S	*S*	ſ	*ſ*
T	*T*	ꞇ	*t*
U	*U*	u	*u*
Ƿ	*W*	ƿ	*w*
X	*X*	x	*x*
Y	*Y*	ẏ	*y*
Z	*Z*	z	*z*
	ꝑ ꝑ	*th*	
	ꝑ	*that*	
	⁊	*and*	

The Letters of the Saxon Alphabet are not always of the ſame formation ; which we have thought proper to point out by inſerting both.

OF MATHEMATICAL, ALGEBRAICAL, AND GEOMETRICAL SORTS.

$+$ *plus*, or *more*, is the ſign of real exiſtence of the quantity it ſtands before, and is called an affirmative or poſitive ſign. It is alſo the mark of addition: thus $a + b$, or $6 + 9$, implies that a is to be added to b, or 6 added to 9.

$-$ *minus*, or *leſs*, before a ſingle quantity, is the ſign of negation or negative exiſtence, ſhewing the quantity to which it is prefixed to be leſs than nothing. But between quantities it is the ſign of ſubtraction; thus, $a-b$, or $8-4$, implies b ſubtracted from a, or 8 after 4 has been ſubtracted.

$=$ *equal*. The ſign of equality, though Des Cartes and ſome others uſe this mark ∞; thus, $a=b$ ſignifies that a is equal to b. Wolfius and ſome others uſe the mark $=$ for the identity of ratios.

$\times$ *into*, or *with*. The ſign of multiplication, ſhewing that the quantities on each ſide the ſame are to be multiplied by one another, as $a \times b$ is to be read a multiplied into b; 4×8, the product of 4 multiplied into 8. Wolfius and others make the ſign of multiplication a dot between the two factors; thus, $5 \cdot 4$ ſignifies the product of 5 and 4. In algebra the ſign is commonly omitted, and the two quantities put together; thus, bd expreſſes the product of b and d. When one or both of the factors are compounded of ſeveral letters, they are diſtinguiſhed by a line drawn over them; thus, the factum of $a+b-c$ into d, is wrote $d \times \overline{a+b-c}$. Leibnitz, Wolfius, and others diſtinguiſh the compound factors, by including them in a parentheſis thus $(a+b-c)\ d$.

$\div$ *by*. The ſign of diviſion; thus, $a \div b$ denotes the quantity a to be divided by b. Wolfius makes the ſign of diviſion two dots; thus, $12 : 4$ denotes the quotient of 12 divided by $4=3$. If either the diviſor or dividend, or both, be compoſed

of

of ſeveral letters; for example, $a+b\div c$, inſtead of writing the quotient like a fraction.

involution. The character of involution.

evolution. The character, of evolution, or the extracting of roots.

$>$ or ⊏ are ſigns of majority; thus, $a > b$ expreſſes that a is greater than b.

$<$ or ⊐ are ſigns of minority; when we would denote that a is leſs than b.

$\sim$ is the character of ſimilitude uſed by Wolfius, Leibnitz, and others: it is uſed in other authors for the difference between two quantities, while it is unknown which is the greater of the two.

: : *ſo is.* The mark of geometrical proportion disjunct, and is uſually placed between two pair of equal ratios, as 3 : 6 : : 4 : 8, ſhews that 3 is to 6 as 4 is to 8.

: or ⁘ is an Arithmetical equal Proportion; as, 7.3:13.9; i. e. 7 is more than 3, as 13 is more than 9.

□ Quadrat, or Regular Quadrangle; as, □ AB = □ BC; i. e. the Quadrangle upon the line AB is equal to the Quadrangle upon the line BC.

△ Triangle; as, △ ABC = △ ADC.

$<$ an Angle; as, $<$ABC = $<$ADC.

⊥ Perpendicular; as, AB ⊥ BC.

▭ Rectangled Parallelogram; or the Product of two lines.

∥ The character of parallelism.

≚ equiangular, or ſimilar

⏥ equilateral.

∟ right angle

° denotes a degree; thus 45° implies 45 degrees.

′ a minute; thus, 50′, is 50 minutes. ″, ‴, ⁗, denote ſeconds, thirds, and fourths: and the ſame characters are uſed where the progreſſions are by tens, as it is here by ſixties.

∺ the mark of geometrical proportion continued, implies the

the ratio to be ſtill carried on without interruption, as 2, 4, 8, 16, 32, 64 ∴ are in the ſame uninterrupted proportion.

√ *irrationality*. The character of a ſurd root, and ſhews, according to the index of the power that is ſet over it, or after it, that the ſquare, cube, or other root is extracted, or to be extracted; thus, √ 16, or √² 16 or √ (2) 16, is the ſquare root of 16. ∛ 25, the cube root of 25, &c.

—: the Differences, or Exceſs.

Q or q, a Square.

C or c, a Cube.

Q Q, The Ratio of a ſquare number to a ſquare number.

Theſe and ſeveral other Signs and Symbols we meet with in Mathematical and Algebraical works; tho' authors do not confine themſelves to them, but expreſs their knowledge different ways; yet ſo as to be underſtood by thoſe ſkilled in the ſcience. In Algebraical work, therefore, in particular, gentlemen ſhould be very exact in their copy, and Compoſitors as careful in following it, that no alterations may enſue after it is compoſed; ſince changing and altering work of this nature is more troubleſome to a Compoſitor than can be imagined by one that has not a tolerable knowledge of printing. Hence it is, that very few Compoſitors are fond of Algebra, and rather chuſe to be employed upon plain work, tho' leſs profitable to them than the former; becauſe it is diſagreeable, and injures the habit of an expeditious Compoſitor. In the mean time we venture to ſay, that the Compoſing of Algebra might be made more agreeable, were proper caſes contrived for the Letter and Sorts belonging to ſuch work, where it is likely to make a return towards its extraordinary charges.

CELESTIAL AND ASTRONOMICAL SIGNS.

TWELVE SIGNS OF THE ZODIAC.

♈ Aries	♌ Leo	♐ Sagittarius
♉ Taurus	♍ Virgo	♑ Capricorn
♊ Gemini	♎ Libra	♒ Aquarius
♋ Cancer	♏ Scorpio	♓ Pisces

THE SEVEN PLANETS.

♄ Saturnus	♂ Mars	☿ Mercurius	
♃ Jupiter	♀ Venus	☉ Sun	☾ Moon

The names of the Seven Planets imply sometimes the Seven Days of the Week in the following manner;

Dies Solis, is Sunday	Dies Mercurii, Wednesday
Dies Lunæ, Monday	Dies Jovis, Thursday
Dies Martis, Tuesday	Dies Veneris, Friday

Dies Saturni, Saturday.

☊ The Dragon's Head, and

☋ The Dragon's Tail, are the two points in which the Eclipses happen.

ASPECTS.

☌ Conjunctio; happens when two Planets stand under each other in the same Sign and Degree.

☍ Oppositio; happens when two Planets stand diametrically opposite each other.

△ Trigonus; happens when one Planet stands from another 4 Signs, or 120 degrees; which make one third part of the Ecliptic.

□ Quadril; happens when two Planets stand 3 Signs from each other, which make 90 Degrees, or the fourth part of the Ecliptic.

✶ Sextil; is the sixth part of the Ecliptic, which is 2 Signs, and make 60 Degrees.

🌑 New Moon.
☽ Firſt Quarter of the Moon.
● Full Moon.
☾ Laſt Quarter.

Many are the Signs and Symbols which Aſtronomers have invented to impoſe upon the credulity of the vulgar, who are the chief ſupporters of Almanacks; and eſpecially of ſuch as abound in predictions of any kind: among which we reckon thoſe Signs which give notice, on what day it is proper to let blood; to bathe and to cup; to ſow and to plant; to have one's hair cut; to cut one's nails; to wean children; and many other ſuch nonſenſical obſervations, to which the lower claſs of people is particularly bigoted; beſides giving credit to the Marks that ſerve to indicate Hail, Thunder, Lightning, or any occult phœnomena.

PHYSICAL SIGNS.

℞ Stands for Recipe.
ā, aā, or ana, of each a like quantity.
℔ a Pound.
℥ an Ounce.
ʒ a Drachm.
℈ a Scruple.
j for 1, ij for 2, and ſo on.
ſs ſignifies ſemi, or half.
gr. denotes a grain.
M. a handful.
P. ſo much as can be taken betwixt the ends of two fingers.
P. æq. equal parts.
q. ſ. as much as is ſufficient.
q. p. as much as you pleaſe.
ſ. a. according to art.

MUSICAL SIGNS.

Tune and Time are the two chief characteriſtics of muſical notes. In Time, the Diſtinction, Meaſure, and Proportion of Notes and Reſts are to be obſerved.

As to Diſtinction, they have different Characters; and different Names with relation to Time.

The Reſts or Pauſes are of the ſame length or quantity with the Notes that ſtand above them, according to the ſubſequent Scheme.

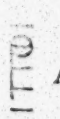
 The character of the treble Cliff.

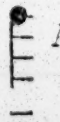
 The Tenor Cliff.

 : The Baſs Cliff.

 Very quick Time.

 Slow Time.

 Reſts.

 A Semibreve.

 A Minim.

 A Crochet.

 A Quaver.

A Semiquaver.

A Demiſemiquaver.

♯ A ſharp note; this character at the beginning of a line denotes that all the notes in that line are to be taken a ſemitone higher, than in the natural ſeries; and the ſame affects all the octaves above or below, though not marked; but when prefixed to any particular note, it ſhews that note alone to be taken a ſemitone higher than it would be without ſuch character.

♭ or ♭, A flat Note: this is contrary to the other above, that is, a ſemitone lower.

♮ A natural note: when in a line or ſeries of artificial notes, marked at the beginning ♭ or ♯, the natural note happens to be required, it is denoted by this character.

Direct.

:S: Repeat.

Slurs.

N. B. In diſtributing of Muſical Notes, particular care ought to be taken to ſave the edges of the traverſing lines from battering.

A

COLLECTION

OF

ENGLISH WORDS

WHICH

AGREE IN SOUND, YET DIFFER IN SENSE.

A

Accidence, for ſcholars
Accidents, chances
Adapt, to fit to a thing
Adopt, to patronize
Adept, a proficient
Advice, counſel
Adviſe, to inform
Ale, the drink
Ail, complaint
All, every one
Awl, a ſhoemaker's tool
Ally, a confederate
Alley, a narrow paſſage
Allay, aſſwage
Alloy, of metal
Altar, for ſacrifice
Alter, to change

Aloud, a raiſed voice
Allowed, approved
Ant, a piſmire
Aunt, a relation
Are, to be
Air, the element
Heir, to an eſtate
Arrant, notorious
Errand, wandering
Array, to cloath
Aray, order of battle
Aſcent, going up
Aſſent, conſent
Aſp, tree
Haſp, hook
Augre, to bore with
Augur, a ſoothſayer

Ax, to cut with
Acts, ſtatutes

B

Bacon, hogs-fleſh
Beacon, to be ſet on fire
Ball, to play with
Bawl, to cry
Band, of ſoldiers
Bond, writing
Barbary, the country
Barberry, the fruit
Bare, naked
Bear, the beaſt
Barely, nakedly
Barly, the grain
Barrow, for labourer
Borrow, take on credit
Burrow, for conies
Baſe, vile
Baſs, in muſick
Battle, fight
Battel, at Oxford
Bean, corn
Been, I have been
Belly, of man
Bely, to ſpeak lies
Beer, the drink
Bier, for a corps
Berry, that grows
Bury, to lay in grave
Bile, on the body
Boil, to ſeeth
Blue, in colour
Blew, did blow
Boar, the ſwine
Bore, to make a hole
Bony, full of bones
Bonny, pretty
Border, of a garment
Bordure, in heraldry
Bough, branch
Bow, to ſhoot with
Bruit, report
Brute, beaſt
Buy, to purchaſe
Buoy, of a ſhip
By, near

C

Call, by name
Caul, on the bowels
Cawl, like a net
Carnal, fleſhly
Kernel, of a nut
Cauſeys, ways
Cauſes, matters
Career, full ſpeed
Carrier, of letters
Cellar, to put goods in
Seller, of wares
Cenſer, for incenſe
Cenſor, roman officer
Cenſure, raſh judgment
Centaury, herb
Century, a 100 years
Chair, to ſit on
Chare, work
Checker, that checks
Checquer, of the king
Choler, anger
Collar, neck-band
Cithern, for muſick
Citron, tree

Clauſe, a ſentence
Claws, of a bird
Cleaver, a hatchet
Clever, nimble
Coming, approaching
Cummin, the herb
Common, publick
Commune, to diſcourſe
Confirm, to prove
Conform, to become like
Conſul, a magiſtrate
Council, the aſſembly
Counſel, the advice
Courier, foot-poſt
Currier, of leather
Courſe, running
Corſe, dead body
Coarſe, mean
Cymbal, in muſick
Symbol, a mark

D

Dam, to ſtop up
Damn, to condemn
Dane, by country
Deign, to vouchſafe
Dear, beloved
Deer, the beaſt
Debtor, that owes
Deter, to frighten
Decent, ſeemly
Deſcent, of a place
Defend, to protect
Deaffened, made deaf
Deſart, a wide place
Deſert, merit
Diſert, eloquent
Device, ſtratagem
Deviſe to invent
Diſeaſe, of the body
Deceaſe, death
Divers, in the water
Diverſe, different
Do, to act,
Doe, ſhe-deer
Dollar, coin
Dolour, grief
Done, made
Dun, of colour
Due, owing
Dew, on the graſs

E

Ear, of the head
Year, 12 months
Eaſt, wind
Yeaſt, for bread
Elder, in years
Eldern, of elder
Emeralds, ſtones
Hæmmorhoids, diſeaſe
Employ, make uſe of
Imply, to entangle
Ended, accompliſhed
Indeed, in truth
Endite, a letter
Indict, to accuſe
Exerciſe, labour
Exorciſe, to conjure
Eye, of the body
I, my ſelf
Eyes, in the head
Ice, water frozen

F

Fallow, ground
Follow, purſue
Fain, willingly
Vane, or weathercock
Feign, to invent
Fair, beautiful
Fare, diet
Faun, young deer
Fawn, to flatter
Fin, of a fiſh
Fiend, evil ſpirit
Find, to diſcover
Fin'd, amerced
Fir, tree
Fire, to burn
Far, diſtant
Fur, a hairy ſkin
Flay, to pull off the ſkin
Flea, the vermin
Flee, to eſcape
Flie, the inſect
Fly, to ſoar a loft
Floor, of a room
Flour, of meal
Flower, of the field
Forth, out of doors
Fourth, in number
Foul, filthy
Fowl, a bird
Franck, francis
Frank, free
Freeze, as water
Frieze, cloth
Frees, releaſes

G

Garden, for flowers
Guardian, overſeer
Gentile, heathen
Gentle, meek
Geſture, behaviour
Jeſter, jeſting fellow
Gueſs'd, conjectured
Gueſt, ſojourner
Gilt, or gilded
Guilt, fault
Gray, of colour
Grey, the badger
Groan, to ſigh
Grown, in years
Groat, four pence
Grot, cave

H

Hail, a ſtone
Hale, to pull or drag
Hairy, rough
Airy, full of air
Halloo, to cry out aloud
Hallow, to ſanctify
Hollow, empty
Hare, in the woods
Hair, of the head
Heal, to cure
Heel, of the foot
Hear, to hearken
Here, in this place
Heard, with the ear
Herd, of beaſts
Heart, in the body
Hart, deer

Heaven, above
Haven, port
Heir, to an eſtate
Air, the element
Are, be
Higher, above
Hire, wages
Hoar, froſt
Whore, harlot
Hole, bored
Whole, intire
Holy, ſacred
Wholly, altogether
Home, at my houſe
Whom, which man
Hoop, for a veſſel
Whoop, to halloo
Hour, of time
Our, of us
Hue, colour
Hew, to cut
Hymn, a divine ſong
Him, that man

I

I, my ſelf
Ay, yes
Idle, ſlothful
Idol, a falſe god
Imply, intimate
Employ, on work
In, within
Inn, for travellers
Incite, to ſtir up
Inſight, a diſcerning
Indeed, truly
Ended, finiſhed
Ingenious, witty
Ingenuous, candid
Jouſt, tournament
Juſt, upright
Iſle, an iſland
I'll, I will
Oyl, of olives

K

Kill, to ſlay
Kiln, for bricks
Knave, a ſly fellow
Nave, of a wheel
Knight, honour
Night, after day

L

Latten, tin
Latin, a language
Leaper, a jumper
Leopard, the beaſt
Leper, a diſeaſed perſon
Leaſe, for a term
Leaſh, of hounds
Leaſt, ſmalleſt
Leſt, for fear that
Leaven, for bread
Eleven, number
Leaving, forſaking
Led, conducted
Lead, the mineral
Leſſen, to make leſs
Leſſon, a lecture
Lettuce, the herb
Lattice, of windows
Lettice, a name
Levet, on a trumpet
Levite, a jew prieſt

Lice, vermine
Lies, untruths
Line, of writing
Loin, of the body
Lo! behold
Low, of ſtature
Loam, a marl
Loom, of a weaver
Loſe, to forego
Looſe, to untie

M

Made, done
Maid, virgin
Mail, coat for armour
Male, maſculine
Main, ocean
Mane, of a horſe
Mean, low
Mein, carriage
Manner, cuſtom
Manor, lordſhip
Marble, a ſtone
Marvel, wonder
Maſter, over a ſervant
Muſter, of ſoldiers
Mead, meadow
Mede, of Media
Meat, food
Meet, convenient
Mete, to meaſure
Meſſage, errand
Meſſuage, tenement
Mighty, powerful
Mity, full of mites
Might, power
Mite, an inſect
Million, in numbers
Melon, the fruit
Moat, round a houſe
Mote, in the ſun
Monument, memorial
Muniment, fortification
Moth, flie
Mouth, in the head
Mown, cut down
Moan, to bewail
More, in number
Moor, a black
Morning, before noon
Mourning, lamentation
Mues, for hawks
Mews, as a cat
Muſe, to meditate
Murrain, diſeaſe
Murrion, head piece
Muſcle, of the body
Muzzle, for the mouth

N

Naval, of a navy
Navel, of a man
Naught, bad
Nought, nothing
Nay, no
Neigh, as a horſe
Neat, handſome
Net, for birds
Need, want
Knead, dough
Nephew, kinſman
Navew, herb
Not, no
Knot, in a ſtring

O

O! exclamation
Owe, to be indebted
Oar, of a boat
Ore, of gold
O're, over
Oat, the grain
Ought, any thing
One, the firſt number
Own, to acknowledge
Order, method
Ordure, excrement
Our, of us
Hour, of time
An ode, a ſong
A node, a ſwelling

P

Pail, water veſſel
Pale, in colour
Palate, of the mouth
Pallet, bed
Paraſite, a flatterer
Parricide, kill a father
Pare, to cut away
Pair, a couple
Pear, the fruit
Paſtor, of a congregation
Paſture, for the flock
Peer, of the realm
Pier, a haven
Pence, pieces of money
Pens, to write with
Perceivers, diſcerners
Perſeveres, perſiſts
Perſon, any one
Parſon, of a church
Pillar, of ſtone
Piller, he that pills
Place, of any thing
Plaice, a fiſh
Pleaſer, he that pleaſes
Pleaſure, voluptuouſneſs
Pole, in the heavens
Poll, the head
Poor, needy
Pore, of the body
Pour, to empty out
Power, ſtrength
Practice, the exerciſe
Practiſe, to exerciſe
Pray, to beſeech
Prey, booty
Precedent, foregoing
Preſident, governour
Preſence, appearance
Preſents, gifts
Principal, chief
Principle, a tenant
Profit, gain
Prophet, foreteller
Pronounce, to utter
Pronouns, parts of ſpeech

Q

Quarry, of ſtone
Query, doubt
Quean, a ſtrumpet
Queen, a kings wife

R

Rack, to torment
Wrack, of a ſhip
Rain, water from the ſky
Rein, of a bridle

Raiſe, to lift up
Rays, of the ſun
Raſe, to demoliſh
Race, run
Reach, to extend to
Retch, to vomit
Wretch, wicked
Read, to peruſe books
Reed, which grows
Red, of colour
Rear, to raiſe up
Rare, ſtrange
Rebel, who doth rebel
Rabble, a mob
Reign, of a king
Rein, of the back
Rice, the grain
Riſe, beginning
Rigger, of a ſhip
Rigour, ſeverity
Right, juſt
Rite, ceremony
Rod, a ſlender twig
Rode, I did ride
Road, high way
Roe, of a fiſh
Row, of trees
Rome, the city
Room, place
Roam, wander
Roof, of a houſe
Rough, hairy
Rote, by heart
Wrote, I did write
Wrought, did work

Rowel, for a horſe
Roll, of the court
Rubbed, chaffed
Rubid, reddiſh

S

Sail, of the ſhip
Sale, of goods
Saviour, who ſaves
Savour, taſte
Scent, ſmell
Sent, as a meſſenger
Science, knowledge
Scions, of trees
Seizin, poſſeſſion
Seaſon, of the year
Seller, of wares
Cellar, a cave
Sever, to part
Severe, auſtere
Share, part
Shear, ſheep
Sheer, clear off
Sheep, of the flock
Ship, of the ſea
Shoot, to dart
Shout, to make a noiſe
Sice, at dice
Size, dimenſion
Cize, for painters
Sight, to ſee
Cite, to ſummon
Sink, down
Cinque, at dice
Sleight, of hand
Slight, to deſpiſe

Sloe, the fruit
Slow, tardy
So, thus
Sew, with a needle
Sow, ſeed
Soar, fly up
Sore, grievous
Swore, I did ſwear
Sole, fiſh
Soul, in the body
Some, one
Sum, of money
Son, of the father
Sun, in the firmament
Soon, quickly
Swoon, a fainting
Stare, to look on
Stair, a ſtep
Steal, to rob
Steel, the metal
Succour, help
Sucker, of trees
Suit, of apparel
Sute, requeſt

T

Tale, that is told
Tail, of a beaſt
Tares, grain
Tears, of the eyes
Team, of horſes
Teem, with child
Then, at that time
Than, in compariſon
There, in that place
Their, or them
Through, by means of
Throw, to caſt away
Tiles, of a houſe
Toils, to catch beaſts
Time, of the day
Thyme, the herb
Title, diſtinction
Tittle, a ſpeck
Two, in number
Too, alſo
To, unto
Toe, of the foot
Tow, made of hemp
Towe, to drag
Tongs, for the fire
Tongues, languages
Toſt, thrown up
Toaſt, in ale

V

Vane, a weather-cock
Vain, fooliſh
Vein, of the body
Vale, a valley
Vail, a covering
Valley, between hills
Value, worth
Volley, of ſhot
Vile, evil
Vial, a glaſs
Viol, in muſic
Umbles, of a deer,
Humbles, ſubmits
Unit, a ſingle number
Unite, to connect

Ure, practice
Ewer, for water
Your, of you
Uſe, to employ
Ewes, ſheep
Utter, to vend
Outer, outward

W

Wales, the country
Wails, bemones
Wheals, pimples
Ware, merchandize
Wear, on one's back
Where, in what place
Were, or was
Waſt, haſt been
Waſte, to expend
Waiſt, the middle
Wait, to attend
Weight, burden
Way, paſſage
Whey, ſerum
Weigh, with ſcales
Weary, tired
Wary, cautious
Weather, fair or foul
Wether, mutton
Whether, or no
Whither, to what place
Ween, to ſuppoſe
Wean, from the breaſt
Weal, public weal
Whale, a fiſh
Wheel, of a cart
Wrath, anger
Wroth, angry
Worth, value
Wreſt, to wring
Reſt, to refreſh
Wright, workman
Rite, or ceremony
Write, with a pen
Right, ſtraight
Wrong, not right
Wrung, to twiſt
Rung, the bells

Y

Year, twelve months
Ear, of the head
Hear, heard
You, ye
Ewe, ſheep
Yew, a tree
Younger, in years
Younker, a ſtripling
Ye, you
Yea, yes.

The Utility of the foregoing Collection is a ſufficient reaſon for their inſertion, we ſhall therefore make no apology for their appearance, not regarding that, in the opinion of a few, it may be looked on as trifling, and too much reſembling a Spelling Vocabulary.

BUSINESS REQUISITE IN THE WAREHOUSE.

HANGING UP PAPER.

THE Warehouſe-keeper takes the Heap out of the Preſs-room, and carries it into the Warehouſe, or other Drying-place, and ſetting it upon a table or ſtool of a convenient height, with one end of the Heap from him, he takes the Handle of the Peel in his left hand, and lays the top part flat down upon the Heap, ſo as its upper edge may reach to almoſt three quarters of the length of the ſheet: after which with the right hand he doubles over ſo much of the printed off Heap as he thinks proper, perhaps a Quire, half a Quire, or about ſeventeen ſheets, more or leſs, either as he can allow them time to Dry, or have room on his Racks to Hang them on. Having thus doubled his firſt Doubling on the Heap, he removes the Peel almoſt off the Heap, and doubles, as before, a ſecond Doubling to hang over the firſt towards the left hand about two inches, about the ſame number of ſheets. And having theſe two Doublings on his Peel, he takes the Peel off the Heap, and holding the Handle a little aſlope, that the Shorter Folding-over of the ſheets may

open

open from the Peel, he lifts it up, and places it at one end of his firſt pole, and lets it hang on it, by drawing the Peel from under the paper. In like manner he loads and unloads his Peel again ſucceſſively, till he has hung up the whole Heap. The ſides of the ſheets are not to hang againſt one another, but to lap over one another; nor are they hung up with their edges againſt the ſide of the former hanging-up, but to lap over, ſo as every right hand Doubling may lap about two inches over the left hand Doubling; that when the Books are taken down, the Warehouſe-keeper clapping the flat ſide of his Peel againſt the right hand edge of the paper, ſlides ſeveral Doublings over one another and putting the Peel under them, takes them off the poles and lays them on the Heap again, on a clean waſte paper, and ſets the Heap orderly by, till it comes to be Gather'd.

The Warehouſe-keeper is alſo very careful to lay all the ſheets, ſo as the reſpective Signatures of every ſheet may lie exactly over the Signature of the firſt ſheet, leſt when the Books come to be Gathered, ſome ſheets may be turned, which will give him a great deal of trouble to turn them right when he Collates the Books.

LAYING THE HEAPS.

Laying the Heaps is to place them on benches or forms of a convenient height, in an orderly ſucceſſion, that is, the firſt Signature which moſt commonly is A muſt be placed on the left of the bench, with either the ſide or foot of the Page, as the Volume requires, that hath the ſingle Signature A at the bottom of it upwards, and towards the hither ſide of the bench. On the right hand ſide of the Heap A is B, and next it C, in like order D E F, &c.

GATHERING OF BOOKS.

Gathering of Books is to take one ſheet off every Heap, beginning at the laſt Heap firſt, the Gatherer takes it off with his

his right hand, and diſpoſes the hither end of the ſheet into his left hand, clapping his left thumb upon the middle of the ſheet, to hold it faſt. Then he takes a ſecond ſheet off the ſecond Heap from the left hand, viz. towards the right; and lays the ſecond ſheet on the firſt, and ſo ſucceſſively a third, a fourth, a fifth, &c. till he has Gathered the laſt ſheet on his right hand; ſtill obſerving to lay the middle of each ſheet under his thumb, and all the ſingle Signatures on each ſheet orderly and ſucceſſively on one another.

Thus he Gathers on, till one of all the Heaps comes off; which when done, he doubles or quires up all the other Heaps, and lays them by till he can Bundle and Tye them up properly; afterwards he writes upon them, The imperfections of (the Title of the Book) and mentions on it the Signature of the ſheet that is wanting, and ſets it by in a convenient place of the Warehouſe, that he may have recourſe to it on any occaſion.

Having thus Gathered one Book, he Knocks it up, and he carries it to a table provided on purpoſe near him; and taking the ends of the Book between the two bows of the thumb and fore-finger of each hand, he graſps the ends looſely between them, and placing the hither long ſide or edge of the Book on the plane of the table, he lifts the whole Book a little above the table, and while the whole Book is held looſely by its ends, lets it fall gently down on the table, that the edges of ſuch ſheets as ſtand out, or lower than the reſt, may be drove even with the reſt of the edges of the Book, and alſo that the edges of ſuch ſheets as may lie above the edges of the Book may be forced downwards, and lie even in the ſame range with the reſt of the edges.

And as he is Knocking up the lower edge of the Book, he at the ſame time evens the two ends by thruſting the bows of his thumbs and fingers againſt the end of the Book, which being looſely graſp'd, and his thumbs and fingers bearing pretty ſtiff towards each other, will drive in the ends of ſuch ſheets as may ſtick out at their end.

Having thus evened all the edges, he lays the Book flat on the table, and holding one end of it ſtiff and tight in his left hand, he rubs the whole flat of his right hand hard upon the upper ſheet, to preſs it and all the other ſheets as cloſe together as he can; then Folds up, or Doubles the Book, according to its reſpective Volume.

If it is Folio, Quarto, Octavo or Sixteens, he Folds it in the Short Croſs; but if it is Twelves, Eighteens, Twenty-fours, he Folds it in the Long Croſs.

But moſt times before he Folds the Books he will Collate them: therefore having Gathered the Book, he lays it by on a ſheet of waſte paper, and Gathers a ſecond Book as he did the firſt, and lays that flat open on the firſt, then Gathers a third, fourth, fifth Book, &c. as before, and lays them ſucceſſively on each other, till he has raiſed an Heap of Books ſo high, that he grows cautious of laying more on, leſt its height ſhould exceed his management. Then Gathers on, and raiſes another Heap or Heaps till one of the Signatures comes off.

COLLATING BOOKS.

The Collating of Books, is,

Firſt, to examine whether the whole number of ſheets that belong to a Book are Gathered in the Book.

Secondly, to examine that two ſheets of one ſort are not Gathered.

Thirdly, to examine whether the proper Signature of every ſheet lie on its proper corner of the Gathered Book.

To do this, the Collater provides himſelf with a Bodkin; which has its thick end thruſt faſt into a round piece of wood, about the thickneſs of a tobacco-pipe, and about three or four inches long.

Having the Heap of Gathered Books before him, with the ſingle Signature A lying upwards on his right hand, and his left

left arm croſs the Heap, and his hand near the Signature corner, with his Bodkin in his right hand, he pricks up the corner of the firſt ſheet A, and at the ſame time he pricks it up, ſlips the balls of the two fore-fingers of his left hand, and ſecures it from falling back again on the Gathered Heap of Books between his thumb and hinder joint of his fore-finger, and immediately pricks into the ſheet B, caſting his eye upon the Signature, as well to ſee that it is B, as to ſee that it is ſingly B, and not B 2, B 3, &c. For if the ſingle Signature lies not on the ſame corner of the Heap, the ſheet muſt be turned till it does. In like manner he pricks up and receives C, D, &c. ſtill caſting his eye that it be the right Letter, and ſingle Signature, as aforeſaid. If he finds two ſheets of the ſame Signature, he takes one out and lays it by, or elſe on the Heap, if they be not all Gathered.

If he finds one ſheet wanting, he fetches that ſheet from the Heap; or if he wants it at the Heap the Book is laid by as Imperfect till he has Collated the whole Impreſſion of Books, to ſee if he can make it Perfect with ſome other Book, that may have two of the ſame ſheets Gathered in it.

Having Gathered, Collated and Folded theſe Books, he Tells them, to ſee how the Impreſſion Holds out; and as he Tells them, he lays a ſet number of Books (if the Books be thick, five, if thinner, ten, if very thin, twenty five or fifty) with the Folded Side or Back one way, and the ſame number of Books with the Folded or back-ſide the other way; that is, the edges of the latter number of Books upon the backs of the former Number: as well to diſtinguiſh and count the Number of Books readily, as to keep the bundle in a flat and horizontal poſition. For if the backs of the Quired Books in a bundle ſhould lie all one way, the Fold of the back being more or leſs hollow in the middle of each Book, will in a Number of Books, by ſpringing upwards, mount the backs; and conſequently the edges of the Books in the bundle will be depreſſed, ſo that in a great bundle the Books will be ſubject to ſlide off one another.

Theſe Books being thus counted, he ſets them by on waſte paper in convenient piles, of about three or four reams high, according as the paper may be thicker or thinner, range by range, till the whole Impreſſion is ſet by.

And before he ties them up, he puts them into the Standing Preſs, placing in it ſo many Books as the Preſs will hold, both in width and height; obſerving to ſet in every Pile he puts range by range into the Preſs, an equal number of Books, that each Pile may equally feel the force of the ſcrew.

Then with a ſtrong iron bar he turns about the Spindle as oft as he can with his main ſtrength, to ſqueeze and Preſs the Books as cloſe and tight as he can together; and ſo lets them ſtand in a Preſs about a day and night. Then takes them out, and in like manner puts in more Books.

As he takes out each number of Books, he ties them up with packthread, laying a waſte paper under and upon each Bundle; and writes the Title and number of the Books on the uppermoſt waſte paper, and ſets them by ſquare and orderly on the ſhelves in the Warehouſe, to deliver them out according to orders, or he ſends them to the authors or book-ſellers, without writing on the uppermoſt waſte-paper.

SETTING OUT PAPER, AND CULLING THE CORDED QUIRES.

Each ream of paper contains twenty quires: theſe twenty quires are by the paper-makers ſo diſpoſed that the back or doubling of each quire lies upon the opening or edges of the next quire.

Two of the twenty quires in a ream are called corded or Out-ſide Quires; becauſe the whole ream is corded or tied up between them. They are alſo called Caſſie Quires, becauſe they ſerve for caſes to the ream. Theſe quires are by the paper-maker made up of torn, wrinkled, ſtained, and other bad ſheets; yet the whole quire does not perhaps con-

ſiſt of ſuch ſheets, but commonly ſome good ſheets are in Culling found among them.

The Warehouſe-keeper therefore when he ſets out paper, lays by the uppermoſt Cording Quire, and Sets out ſo many Tokens as his Heap requires, yet always conſiders how his paper Holds out, whether five and twenties, or but four and twenties: if it holds out five and twenties, he ſets out in every fourth, fifth, or ſixth Token eleven quires, to ſecure the Impreſſion to hold out. If but four and twenties, he Sets out eleven quires, in every ſecond Token, and at laſt a quire more to the whole Heap to make good the wanting ſheets of every quire, and to make Proofs, Reviſes, Regiſter-ſheets, Tympan-ſheets, and to ſupply other accidents that may happen at the Preſs, either by bad ſheets, or faults committed in Beating, Pulling, Bad Regiſter, &c. for all or any of theſe accidents that happens to a ſheet, the Preſsman doubles it, and lays by in the Heap as waſte; the warehouſe-man lays on the Heap another waſte ſheet of paper, and ſo brings it to the Preſs to be Wet.

The Culling the Cording Quires, is, to examine every ſheet one by one. To do it, he lays the Cording Quires, or many Cording Quires open before him againſt the light, and takes up every ſheet ſucceſſively and obſerves the goodneſs of it: ſuch ſheets as he finds good, he lays by for uſe, the bad ones he rejects. If a ſheet has but a little of the corner torn off, ſo much as he judges the Book-binder would take off with his Plow, to make the Leaf ſquare with other Leaves, he accounts that a good ſheet: but if more be torn off, he lays it by for bad; and ſo he does wrinkled and ſtained ſheets.

Having thus Culled all the Cording Quires, he tells out the good paper into quires, allowing five and twenty to the quire, if the quires of the ream hold out five and twenty; or elſe but into four and twenty. And the good paper thus culled, he tells them into an Heap or Heaps, as far as it will go.

Some

Some Warehouſe-keepers tho' they will not give the Preſsman this Cull'd paper to print at the begining or end of a Book, yet they diſpoſe the Heaps ſo as they may be uſed about the middle of the Book: but though it may be call'd good paper, yet it very rarely happens to be ſo beautiful as the Inſide Quires.

The bad paper he alſo Tells out into quires, but allows no more than four and twenty ſheets to the quire, becauſe it is commonly ſet by in the Warehouſe for jobs.

It is alſo the office of the Warehouſe-keeper to keep a day book, and in it to ſet down what books he ſends out and to whom, that ſo the Maſter-Printer may as oft as he pleaſes have an account how the Impreſſion, or part of it, is diſpoſed of.

TECHNICAL TERMS

USED IN PRINTING.

ABBREVIATIONS. Marks to contracted words.

ACCENTS. Marks over vowels.

BALL-KNIFE. A blunt knife uſed to ſcrape the balls.

BALL-NAILS. Tacks uſed in knocking-up balls.

BANK. A ſtage about four feet high, placed near the preſs.

BEARD OF A LETTER. The outer angle of the ſquare ſhoulder of the ſhank, which reaches almoſt to the face of the letter, and commonly ſcraped off by founders.

BEARER. A piece of riglet to bear the impreſſion off a blank page.

BIENVENUE. The fee paid on admittance into a chapel.

BITE. Is when the entire impreſſion of the page is prevented by the friſket's not being ſufficiently cut out.

BLANKETS. Woollen cloth, or white bays, to lay between the Tympans.

BODY. The ſhank of the letter.

BOTTLE-ARSED. When letter is wider at the bottom than the top.

BOTTOM-LINE. The laſt line of the page preceding the catch line.

BRACE. Is a character Caſt in Mettle marked thus ⁀ of ſeveral breadths.

BRAYR. I s a round Wooden Rubber, almoſt of the faſhion of a Ball-ſtock, but flat at the bottom, and not above three inches diameter: it is uſed in the Ink Block to Bray or Rub Ink.

BREAK. A piece of a Line.

BROAD-SIDE. A Form of one full Page, printed on one ſide of a whole ſheet of paper.

BROKEN LETTER. By broken Letter is not meant the breaking of the Shanks of any of the Letters, but the breaking the orderly ſucceſſion the Letters ſtood in a Line, Page, or Form, &c. and mingling the Letters together, which mingled Letters is called Pye.

BUR. When the Founder has neglected to take off the roughneſs of the Letter in dreſſing.

CARDS. About a quire of paper, which Preſs-men uſe to pull down the ſpring or riſing of a Form, which it is many times ſubject to by hard Locking up.

CASSIE PAPER. Broken paper.

CHOAK. If a Form be not waſhed in due time, the Ink will get into the hollows of the Face of the Letter: and that getting in of the Ink is called Choaking of the Letter, or Choaking of the Form.

CLEAN PROOF. When a Proof has but few faults in it, it is called a clean Proof.

CLOSE MATTER. Matter with few Breaks or Whites.

CORRECT. When the Corrector reads the Proof, or the Compoſitor mends the Faults, marked in the Proof, they are both ſaid to Correct; the Corrector the Proof, the Compoſitor the Form.

CORRECTIONS. The Letters marked in a Proof are called Corrections.

DEVIL. The Errand-boy of a Printing-houſe.

DIRECTION. The word that ſtands alone on the right hand in the bottom Line of a Page.

DIRECTION-LINE. The Line the Direction ſtands in.

DOUBLE

DOUBLE. Among Compoſitors, a repetition of words; alſo, among Preſs-men, a ſheet that is twice Pulled and lifted ever ſo little off the Form after it was firſt Pulled, does moſt commonly (through the play of the Joints of the Tympan) take a double Impreſſion: this ſheet is ſaid to Double. Doubling alſo happens by the looſe hanging of the Plattin, and by too much play the tenons of the head may have in the Mortiſes of the Cheeks, and indeed may be occaſioned by the decay of ſeveral parts of the Preſs.

DRESSING A CHASE, or FORM. The fitting the Pages and Chaſe with Furniture and Quoins.

DRIVE OUT. When a Compoſitor ſets wide.

EMPTY PRESS. A Preſs that is unemployed; in general every Printing-houſe has one for a Proof-Preſs.

EVEN Page. The 2d, 4th, 6th, or any other even numbered Page.

FAT FACE, or Fat Letter, is a broad ſtemmed Letter.

FAT WORK. Is when there are many white-lines or break-lines in a Work.

FAT FORM. When the Preſs-man has a ſingle pull.

FIRST FORM. The Form the White Paper is printed on, which generally has the Firſt Page of the ſheet in it.

FLY. The Perſon that takes off the Sheet from the Preſs in caſes of expedition.

FOLLOW. That is, ſee if it follows; is a term uſed as well by the Corrector as by the Compoſitor and Preſs-man. It is uſed by the Corrector and Compoſitor when they examine how the beginning Matter of a ſucceeding Page agrees with the ending Matter of the precedent Page; and how the Folio's of thoſe Pages properly and numerically follow and ſucceed one another leſt the Pages ſhould be Tranſpoſed. But the Preſs-man only examines that the Folio and beginning word of the Second Page, and Signature of the Firſt and Third Page, when the Reiteration is on the Preſs, follows the Folio and Direction of the Firſt Page, and the Signature of the Third Page follows

the

the Signature of the Firſt Page, leſt the Form ſhould be laid wrong on the Preſs.

Foot of a Page. The bottom or end of a Page.

Form. The Pages when fitted into a Chaſe.

Foul Proof. When a Proof has many Faults marked in it.

Fount. Is the whole number of Letters that are Caſt of the ſame Body and Face.

Frier. When the Balls do not Take, the Un-taking part of the Balls that touches the Form will be left white, or if the Preſs-men ſkip over any part of the Form, and touch it not with the Balls, though they do Take, yet in both theſe caſes the white places are called Friers.

Full Form or Page. A Form or Page with few or no Breaks, or White lines.

Full Press. When two men work at the Preſs.

Fudge. To contrive without neceſſary Materials, or do Work in a bungling Manner.

Get-in. Matter is Got in in a Line, Page, Sheet or Book, if Letter be thinner Caſt than the Printed Copy the Compoſitor Sets from. Or Matter is Got in if the Compoſitor Sets Cloſer.

Good Colour. Sheets printed neither too black nor too white.

Good of the Chapel. Forfeitures and other Chapel dues collected for the Good of the Chapel to be ſpent as the Chapel approves.

Good Work, is called ſo in a twofold ſenſe: the Maſter-printer calls it Good Work when the Compoſitors and Preſs-men have done their duty; and the work-men call it Good Work, if it be Light Eaſy Work, and they have a good price for it.

Half Press. When but one man works at the Preſs

Half Work. He that works but three days in the week, does but Half Work.

Head Page. The beginning of a ſubject.

Heap. So many reams or quires as are Set out by the Warehouſe-keeper for the Preſs-man to Wet.

HEAP HOLDS OUT. When it hath its full number of ſheets.

HOLDS OUT, OR HOLDS NOT OUT. Theſe terms are applicable to the quires of White-paper, to Wrought off Heaps, to Gathered Books, and ſorts of Letter, &c. If quires of white paper, have twenty five ſheets each in them, they ſay, the paper holds out five and twenties. Of Wrought off Heaps, the Heap that comes off firſt in Gathering is ſaid, not to hold out. Of Gathered Books, if the intended number of perfect Books are Gathered, they ſay the Impreſſion holds out: but if the intended number of Perfect Books cannot be Gathered off the Heaps, they ſay the impreſſion holds not out. And ſo for ſorts of Letter.

HORSE. The ſtage Preſs-men ſet the Heaps of paper on on their banks.

HORSE. If any journeyman ſet down in his bill on Saturday night more work than he has done, that ſurplus is called Horſe.

HOURS. Preſs-men reckon their work by hours, reckoning every Token to an hours work: and though it be the ſame effectually with Tokens, yet they make their prizes of different work by the hour; and it paſſes current for a Token. If two men work at the Preſs ten quires is an hour; if one man five quires is an hour.

IMPERFECTIONS OF LETTERS. When the Founder has not Caſt a proportionable number of each ſort of Letter, it is making the reſt of the Fount imperfect.

INSERTION. If the Compoſitor has left out words or lines, the Corrector inſerts it, and makes this mark ʌ where it is left out.

KEEP IN, is a caution either given to, or reſolved on, by the Compoſitor, when there may be doubt of Driving out his Matter beyond his Counting off, wherefore he Sets Cloſe, to Keep in.

KEEP OUT. A caution either given to or reſolved on, by the Compoſitor, when there may be doubt of Getting in his Matter too faſt, wherefore he Sets Wide, to Drive or Keep out.

KERN OF A LETTER, that part which hangs over the body or ſhank.

LEAN FACE. A letter whoſe ſtems and other ſtrokes have not their full width.

LETTER HANGS. If the Compoſitor is careleſs in emptying his Compoſing-ſtick, ſo as to ſet the Letter looſely down in the Galley, and they ſtand not perfectly ſquare and upright, the Letter hangs: or if after Overrunning on the Correcting-ſtone he has not ſet his Letter in a ſquare poſition again, before he Locks up, the Letter thus out of ſquare, is ſaid to hang.

LONG PULL, is when the bar of the Preſs requires to be brought cloſe to the cheek to make a good impreſſion.

LOW CASE. When the Compoſitor has compoſed almoſt all his Letters out of his Caſe.

MACKLE, when part of the impreſſion on a page appears double, owing to the Plattin's dragging on the Friſket.

MATTER. The ſeries of the diſcourſe of the Compoſitors Copy.

MEASURE. The width of a page.

MONK. When the Preſs-man has not diſtributed his balls and the ink lies in blotches, it is called a Monk.

NAKED FORM. When the Furniture is taken from about all the ſides of the Pages.

ODD PAGE. The 1ſt, 3d, and all uneven numbered Pages.

OFF. Preſs-men are ſaid to be off when they have worked off the deſigned number from a Form.

OUT. A Compoſitor is ſaid to be out, when he has ſet all Copy.

OUT OF REGISTER. When Pages are not worked even on each other.

PALE COLOUR. When the ſheets are worked off with too little ink.

PELTS. Untanned ſheep-ſkins uſed for balls.

PICKS. When any dirt gets into the hollows of the Letter, which choaks up the face of it, and occaſions a ſpot.

POINT-HOLES. Holes made by the Points in a worked off ſheet of paper.

PRESS GOES. When the Preſs-men are at work.

PRESS STANDS STILL. When they are not at work.

PYE. When a Page is broken, and the letters confuſed.

QUARTERS. Octavos and Twelves Forms are ſaid to be impoſed in Quarters, not from their equal diviſions, but becauſe they are impoſed and locked up in four parts.

REGISTER-SHEET. Sheet or ſheets printed to make regiſter with.

REITERATION. The Second-form, or the Form printed on the back-ſide of the White Paper.

RIGLET. Is a thin ſort of Furniture of an equal Thickneſs all its lenght. It is quadrat high, of ſeveral thickneſſes.

RISE. A Form is ſaid to riſe, when in rearing it off the Correcting-ſtone no Letter or Furniture, &c. drop out.

RUNS ON SORTS. When Matters uſes only a few ſorts of letters.

SET OFF. Sheets that are newly worked off at the Preſs often ſets off, and more particularly ſo when beaten with ſoft ink.

SHANK. The ſquare Metal the Face of a Letter ſtands on.

SIGNATURE. Any Letter of the Alphabet uſed at the bottom of the Firſt-Page of a Sheet, as a Direction for the Binders to place the Sheets in a Volume.

SLUR. When the impreſſion of the ſheets appear ſmeared.

SMOUT. When either Compoſitors or Preſs-men are employed for a ſhort time and not engaged for a conſtancy.

SOP THE BALLS. When a Preſs-man has taken too much Ink.

SORTS. The Letters that lie in every Box of the Caſe are ſeparately called Sorts in Printers and Founders language; thus a is a Sort, b is a Sort, &c.

SQUABBLE. A Page or Form is Squabbled when the Letter of one or more lines are got into any of the adjacent Lines; or that the Letter or Letters are twiſted about out of their ſquare poſition.

STEM. The ſtraight Flat ſtrokes of a ſtraight Letter is called Stem.

SUPERIOR LETTERS, are often ſet to Marginal Notes, References or Authorities; they are Letters of a Small Face, Juſtified by the founder in the Mold near the Top of the Line.

THIN SPACE, ought by a ſtrict orderly and methodical meaſure to be made of the thickneſs of the ſeventh part of the Body; though Founders make them indifferently thicker or thinner.

TURN FOR A LETTER. It often happens when Matter runs upon Sorts, eſpecially in Capitals or ſome other ſorts ſeldom uſed, that the Compoſitor wants that ſort the Matter Runs on; wherefore he is loth to Diſtribute Letter for that ſort; as perhaps his Caſe is otherwiſe full. Then inſtead of that Letter or Sort, he turns a Letter of the ſame thickneſs, with the Foot of the Shank upwards, and the Face downwards; which Turned Letter being eaſy to be ſeen, he afterwards when he can accommodate himſelf with the right ſort, takes out, and puts the right Letter in its room. It is alſo a word uſed jocoſely in the Chapel; when any of the workmen complain of want of any thing, he ſhall by another workman be anſwered, Turn for it; that is, make ſhift for it.

VANTAGE. When a White-page or more happens in a ſheet, the Compoſiter calls that Vantage: ſo does the Preſs-man, when a Form of one Pull comes to the Preſs.

UNDERHAND. A phraſe uſed by Preſs-men for the Light and Eaſy, or Heavy and Hard Running in of the Carriage. Thus they ſay, the Preſs goes light and eaſy under Hand, or it goes heavy or hard under Hand.

UPPER HAND, when the Spindle goes ſoft and eaſy, the Preſs men ſay, it goes well under Hand, or Above Hand. But the contrary if it goes Hard and Heavy.

WHITE-LINE. A line of Quadrats.

WHITE PAGE. A Page that no Matter comes in.

WHITE PAPER. Although the firſt Form be printed off, yet Preſs-men call that Heap White Paper, till the Reiteration be printed.

CONTENTS.

THE Origin of Printing, —— —— Folio 1
Its Introduction into England, — —— 7
Where, and by whom, practiſed abroad, before 1500, 37
By whom practiſed in London, —— —— 45
The firſt authoriſed edition of the Bible printed, —— 67
Where the Art was practiſed in the Country, — 128
A Complete Specimen of Letter, —— —— 138
The Stationers Charters, —— —— —— 175
The Livery granted to ditto, —— —— 189
Patent for a Charitable Fund, for ditto, —— 202
Printing Materials, —— —— —— 213
Difference of Bodies of Letter, —— —— 216
Regular Bodied Letter, —— —— —— 225
Irregular ditto, —— —— —— —— 226
Roman Letter, —— —— —— —— 227
Italic ditto, —— —— —— —— 234
Black ditto, —— —— —— —— 238
A Fount of Letter, as with Founders, —— 239
A Bill of Pica Letter, —— —— —— 242
A Fount of Letter, as with Printers, —— — 247
Upper-Caſe Sorts, —— —— —— 248
Small Capitals, —— —— —— —— 250
Accented Letters, —— —— —— 252
Figures and Numerals, —— —— —— 253
References, —— —— —— —— 257
Lower-Caſe Sorts, —— —— —— 261
Points, —— —— —— —— 261
Parentheſis,

CONTENTS.

Parentheſis and Crochet, —— Folio 274
Apoſtrophe, —— 276
Quadrats, —— 277
Spaces, —— 278
Two Line Letters, —— 279
Rules, —— 280
Metal Rules, —— 281
Space Rules, —— 282
Braces, —— 283
Superiors, —— 285
Fractions, —— 285
Quotations, —— 286
Metal Flowers, —— 287
The complete Printing-Preſs, —— 293
Feet, —— 294
Cheeks, —— 295
Cap, —— 297
Winter, —— 298
Head, —— 299
Till, —— 301
Hind-Poſts, —— 302
Ribs, —— 303
Carriage, Coffin, and Plank, —— 305
Tympans, —— 307
Ink Block, —— 308
Catch of the Bar, —— 309
Spindle, —— 310
Hoſe, Garter, and Hoſe-Hooks, —— 313
Bar, —— 315
Ribs and Cramp-Irons, —— 317
Spindle and Rounce, —— 318
Stone, —— 319
Plattin, —— 320
Points and Point-Screws, —— 321

CONTENTS.

Footſtep, Girts, Stays and Friſket, —— —— Folio 321
Bedding the Stone, —— —— —— —— —— 326
Setting the Rounce, —— —— —— —— 328
Hanging the Plattin, —— —— —— —— 329
Oiling the Iron Work, —— —— —— —— 332
Making-Ready a Form, —— —— —— —— 333
Drawing the Tympans and Cutting the Friſket, —— 346
Wetting of Paper, —— —— —— —— 347
Knocking-up Balls, —— —— —— —— 349
Rubbing out Ink, —— —— —— —— —— 351
Beating, —— —— —— —— —— —— 353
Pulling, —— —— —— —— —— —— —— 355
Printing in Red, &c. —— —— —— —— 360
Mixing Colours with Varniſh, —— —— —— 362
Rules and Remedies for the Preſs, —— —— —— 363
Compoſitor's Buſineſs, —— —— —— —— 369
Laying Caſes, —— —— —— —— —— 372
A Fount Caſe, —— —— —— —— —— 374
Compoſing, —— —— —— —— —— 375
A Table of Prices, —— —— —— —— 378
A Pair of Roman Caſes, —— —— —— —— 394
Spacing, —— —— —— —— —— —— 396
Tying-up a Page, —— —— —— —— 400
Impoſing, —— —— —— —— —— —— 403
Schemes for impoſing, —— —— —— —— 410
Tables for Numbering Pages of different Sizes, —— 435
Correctors and Correcting, —— —— —— —— 440
Correcting in the Metal, —— —— —— —— 445
Caſting off Copy, —— —— —— —— —— 452
Characters, —— —— —— —— —— —— 457
Greek Alphabet, —— —— —— —— —— 459
Greek Caſes, —— —— —— —— —— —— 462
Hebrew Alphabet, —— —— —— —— —— 465
Saxon ditto, —— —— —— —— —— —— 467
Mathematical Sorts, —— —— —— —— —— 470

Celeſtial

CONTENTS.

Celeſtial Signs, &c. ——— ——— ——— Folio 473
Phyſical Signs, ——— ——— ——— ——— 474
Muſical Signs, ——— ——— ——— ——— 475
Words agreeing in Sound yet differing in Senſe, ——— 478
Of the Warehouſe, ——— ——— ——— 487
Terms uſed in Printing, ——— ——— ——— 495

MVSEVM
BRITAN
NICVM

FINIS.

A

Adam Richard 10
Aggas John 11
Allen [illegible] 101
Allen [illegible]
Allen [illegible] 8
Allen [illegible] 104
Allen [illegible] 5

B

Baker [illegible] 1
Baker John 58
Barker [illegible] 113
Barker [illegible] 116
Barber John 100
Barclay Wellington 125
Barnard Ann 114
Barnett [illegible] 20_5
Barnett William 121
Barrett John 116
Barrington John 124

Barber John 37
Bird William 111
Bishop George 10
Bishop George 119
Blower Ro 123
Bolifant Edw 121
Bonham William 87
Bowne Robert 123
Brown John 123
Boyle Richard 123
Burrell James 103
Butler or Boulter John 57
Busbie John 123
Bancock Richard 124
Byddle John 61
Bynneman Henry 108

C

Caley Robert 102
Cave Roger 94
Carter William 121

Case John 94
Cawood John 92 95
Caxton William 19 24
Charde Thomas 121
Charlewood John . . . 117
Charlton Richard . . 94
Cildeck Francis . . . 106
Cissell Thomas . . . 116
Cock Soby 122
Cooke Henry 97
Copland Robert & Will^m 56
Cotes Richard 122
Coverdale Miles . . . 67
Clark Andrew 122
Crantz Michael . . . 38
Creed Thomas 123
Crowley for Croke Rob^t 94

D

Danter John 123
Dawson Thomas 118
Day John 88

Day Richard 90
Denham Henry 107
Dewis Gerard 107
Dexter Robert 123
Dockwray Thomas 97

E

East Thomas 111
Eyre Charles 117

F

Fagues Guilliam 50 51
Fawkes Rich^d 60
Field Rich^d 122
Flesher James 122
Fellington William 88

G

Geminie Thomas 103
Gibson Thomas 64
Godfray Thomas 52
Gouge for Goughs John 61
Grafton Richard 64 83
Griffith William 106

Gardner Thomas . . . 94

H

Hacket Samuel . . . 106
Hall Rob[illegible] . . . 101
Harrison John . . . 119
Harrison John . . . 102
Harryson Richard . . . 104
Harryson Lucas . . . 106
Hatfield Arnold . . . 121
Hawkins John . . . 60
Hedford John . . . 81
Hester Andrew . . . 85
Hill Nicholas . . . 92
Hill William . . . 93
Hills Henry . . . 116
Hoskins John . . . 118
How William . . . 113

I

Jackson Hugh . . . 118
Jackson John . . . 122
James George . . . 122
Jeffs Abel . . . 119

Jones Richard 113
Joyce 76
Islip Adam 123
Judson Thomas 124
Jugge Richard 92-97

K

Kele Richard 93
Kent Henry 122
Kerney William 123
King John 94
Kingston John 102
Kingston Felix 124
Kyston Anthy 103

L

Lacy Alex^r 111
Lant Richard 87
Latham Roger 64
Litton John 45
Lobley Mich^l 51 85
Lynne Walter 93
Lust Thomas 122

M

Machlinia William . . . 45

Madiley Roger . . . 102
Malet Anthony . . . 86
Morley Thomas . . . 112 123
Marshall William . . . 64
Marshe Henry . . . 121
Marshe Thomas . . . 102
Mather John . . . 104
Maunsell And^w . . . 118
Mayler John . . . 86
Middleton William . . . 86
Middleton Henry . . . 113
Mirdman Nich^s . . . 94
Mistid David . . . 104

N

Newcomb Thomas . . . 116
Newbury Ra . . . 106
Newton Niniah . . . 121
Norton William . . . 103
Norton John . . . 124
Notary Julian . . . 51

O

Orwin Thomas . . . 122

P

Pannarts Arnold 37
Papwell Henry 51
Petite Thomas 84
Ponson Richard 119
Ponsonby William 123
Porter John 123
Powell William 92
Powell Humphry 93
Powell Thomas 103
Purfoot Thomas 111

R

Rastall William 60
Rastell John 52
Raynald Thomas 86
Redman Robert 57
Reynes John 55
Riddel William 101
Roberts James 113
Robertson Robert 121
Robinson George 122
Robinson Richard 122
Rogers Owen 103

Roycroft Samuel 122

S

Salisbury Thomas 123
Scarlet Thomas 119
Scobee Anthony 93
Seer William 90
Sells Rich^d 108
Shaw George 124
Shepard John 118
Short Peter 121
Simpson Jab 123
Simme Val 123
Singleton Hugh 93
Skott John 52
Smyth Henry 92
Strafford Jim 124
Stoughton Rob^t 93
Strahan William 117
Sutton Henry 102
Sweynheim Conrad 37

T

Tallis Thomas 111
Tilly William 94

Tisdale John 94
Tottel Richard 101
Toy Robert 87
Toye John 61
Toye Humphry 106
Tuke John 94

V

Vautrollier Thos 113
Vele Abr 94
Venge Walter 122

W

Waley John 92
Waldegrave Robert 118
Ward Roger 120
Watterson Simon 122
Watkins Richd 113
Wayland John 84
Wilster Richd 119
Whitchurch Edwd . . . . . 6[illegible]
White Edwd 121
White William 123
Windet John 122
Windet John 120
Wight John 95

Williamson William ... 113
Winters Conrad ...
Wolf Reynard ... 87 – 108
Wolfe John ... 114
Woodcock Thomas ... 117
Worde Winkin ... 46
Wyer Robert ... 57
Wyer John ... 94
Wykes Henry ... 107

Y

Yardley Richard ... 121
Yetsweirt Nicasius ... 118
Yetsweirt Charles ... 118

MVSEVM
BRITAN
NICVM